YOUR NEW GUIDE TO INDEPENDENT FILMMAKING















PLUS: ASK THE PRODUCER / LOCATION REPORTS / DIRECTOR INTERVIEWS STUDENT PERSPECTIVE / NEW KIT REVIEWS / PREMIERE PRO CS6 SECRETS



GUNS FOR HIRE REPLICA PLUG FIRE PROP GUNS, SHOTGUNS, SMG'S GENUINE SMOKE, SPARKS & CARTRIDGE EJECTION

SAFE TO USE WITHOUT ARMORER

REMOTELY CONTROLLED BULLET HIT SIMULATOR
TOTALLY SAFE, EASY TO RIG. LOW OPERATIONAL COSTS NO DAMAGE TO COSTUMES OR ACTORS

BLOOD AND GORE

TOTALLY SAFE AND NON STAINING
BLOOD LIQUIDS & WOUND FILLER GELS
DEVELOPED BY LEADING FILM & TV MAKEUP ARTIST
HIRE BLOOD KNIVES AND STUNT PROPS



BREAKAWAY PROPS

ULTRA REALISTIC BREAKAWAY BOTTLES, GLASSES AND SHEETS FULL SIZE BREAKAWAY FURNITURE PROPS Dressing and Ageing our Speciality

EXT GENERATION

GUNS FOR HIRE FIRING GUNS. SHOTGUNS. SMG'S STUNT PROPS FOAM/RUBBER TOOLS & WEAPONS. BLOOD KNIVES. SYRINGES. STUNT KNIVES. KNUCKLE DUSTERS.
BLOOD N GORE BLOOD LIQUIDS. WOUND FILLER GELS. MAKEUP AGEING PRODUCTS BY DIRTY DOWN PROSTHETIC LIMBS BODY PARTS BY NIELL GORTON STUDIOS AIRSQUIB THE ONE AND ONLY AIR SQUIB BREAKAWAY PROPS GLASSES. DRESSED & AGED BOTTLES. FURNITURE CGI EFFECTS EXPLOSIVE EFFECTS BY FX@ BLOODYSTUFF.CO.UK MAKEUP SERVICES FLOCKING & EQUIPMENT, AIRBRUSHING, FX CONSULTANCY

020 7193 6143

THREE MILLS STUDIOS - LONDON



'Too much horror!' shrieked some of our wonderful readers last issue as we took an in-depth look at why filmmakers love to shoot horror. Sadly for them, there's a whiff of the same thing in this issue too, but we'll make no apologies because horror films are a hugely colourful part of the industry. However, for issue 9 we're also delving into some new areas, by taking a look at everything from gritty thrillers such as Communion or Sweetboy through to impressive ghostly romance The Wraithe.

One common theme for all of the content featured this issue is that, by and large, it's all been done on a shoestring budget. Granted, some of the films featured have had more to play wth than others, but if you take a look at the behind-the-scenes images and see the sort of kit involved, it's a fitting reminder of what can be achieved even if you have little or no money.

Another common thread that I see when planning in each issue is the great level of enthusiasm from filmmakers, no matter where they've come from. There are students, just starting out and, at the other end of the spectrum, people who've decided to have a go at fimmaking later on down the line - perhaps as a change of career. Whatever your background, it's proof that anyone can have a go these days, no matter what kit and budget you've got to hand. Happy shooting!





WWW.FACEBOOK.COM/DIGITALFILMMAKERMAGAZINE



SELECT PUBLISHER SERVICES LTD

PO Box 6337, Bournemouth, Dorset, BH1 9EH Tel: +44 (0) 1202 586848

CUSTOMER SERVICES

If you have a query regarding the magazine, or would like to place an order, please contact our back issues hotline on 01202 317557 or email sales@selectps.com

MAGAZINE TEAM

Editor Rob Clymo Email: robclymo@digpe.com Twitter: @theclymobrief Design Imran Kelly

CONTRIBUTORS

Troy Park, Josie Reavely, Jonathan Sothcott, Jon Towlson

SPECIAL THANKS TO

Anybody who pitched in!

PRODUCTION & DISTRIBUTION

Production Manager John Beare Email: john@selectps.com Tel: +44 (0) 1202 586848 Circulation Manager Tim Harris Email: tim@selectps.com

ADVERTISING SALES

Advertising Sales Manager Rob Cox Tel: +44 (0) 1202 586848 Advertising Sales Executive Tom Lee Tel: +44 (0) 7446 025356

PRINTED BY

Precision Colour Printing Ltd, Haldane, Halesfield 1, Telford, TF7 4QQ Tel: +44 (0) 1952 585585

Seymour Distribution Ltd, 2 East Poultry Avenue, London, EC1A 9PT Tel: +44 (0) 20 7429 4000

All text and layout remains the copyright of Select Publisher Services. Digital FilmMaker cannot accept responsibility for any unsolicited material or transparencies. Digital FilmMaker is fully independent and its views are not those of any company mentioned herein. All copyrights and trademarks are recognised and all images are used for the purpose of training only. All trademarks used herein are the property of their respective owners. The use of any trademark in this text does not vest in the publisher any trademark ownership rights in such trademarks. Nor does the use of such trademarks imply any affiliation with or endorsement of this book by such owners. No part of this magazine may be reproduced without the written permission of the publisher. Digital FilmMaker can accept no responsibility for inaccuracies or complaints arising from advertisements

Copyright © Select Publisher Services, 2013 ISSN 2052-0964 Registered in England. Registered Number 05450559. Registered Office: Towngate House, 2-8 Parkstone Road, Poole, BH15 2PW



6. Digital FilmMaker news

The lowdown on the latest developments from the world of digital video filmmaking

10. Head games

Director Ernesto Diaz Espinoza on cult hit Bring Me The Head of the Machine Gun Woman

16. A simple formula

Filmmaker Gregg Hall talks about his career to date and new full-length movie Communion

22. Go live: shooting a concert

Director Sean J Vincent reveals how to film a great concert movie without breaking the bank

28. A haunting obsession

We take a behind-the-scenes look at the ghostly appeal of new indie film The Wraithe

34. Ask the producer

Jonathan Sothcott tackles another batch of your filmmaking dilemmas in his column

38. Going guerilla

Digital FilmMaker talks to director Jon Rosling about his very gritty new drama Five Pillars

44. In for the kill

Ben Woodiwiss is the director of the quirky and unpredictable new film Benny Loves Killing

52. A small world

Mike Archer discusses production of the first independent short film from Old Lamp Films

58. Keeping things sweet

Actor and director Anthony Vander talks about his first ever feature-length outing Sweetboy

64. Why filmmakers love horror

The second and final part of our look at the enduring appeal of horror for filmmakers

68. Bloody stuff

We have another delve inside the fascinating world of the props and special effects business





Subscribe and save today!

A haunting obsession



73. Cool titles with Premiere

Create better titles for your footage using the power tools inside Adobe Premiere Pro CS6

76. Create slow-mo effects

Four great ways to get the most from highspeed footage in Adobe Premiere Pro CS6

78. On location: Madeira

We take the new Canon D70 on an actionpacked excursion to this Portuguese island

84. The student perspective

Jay Moussa-Mann is a mature student studying filmmaking at Teesside University

38 Going guerilla

89. Hardware advice

We take a look at all of the current kit that you'll need to get yourself up and running

90. Choosing the right kit

This handy feature will act as a primer if you're thinking of investing in or upgrading your kit

92. Interview with a Pro

Spencer Hawken, Frazer Loveman and Marcus Uthup discuss the kit choices for Death Walks

98. New cameras and kit

We pick through a whole host of the latest hardware from cameras through to tripods

107. Next month

Make sure you make a note of the date when the next action-packed issue hits the stores

108. Subscriptions

Get Digital FilmMaker the easy way. Take out a subscription and have it sent to your door

110. Back issues

Details on how to get hold of any issues of Digital FilmMaker you might have missed

111. Hot 40 indie films

We pick out 40 or so of the current most talked about and anticipated new indie films





The lowdown on latest developments from the world of digital video

NIKON BRINGS FULL-FRAME VIDEOGRAPHY TO ENTHUSIASTS

Nikon has released details of the latest addition to its formidable FX-format DSLR line-up: the full-frame D610. An ideal camera for those making their first foray into the world of full-frame digital photography, the 24.3-megapixel D610 equips enthusiasts with all the tools needed to further their skills while at the same time benefitting from the superior image quality offered by the format.

The 24.3-megapixel FX-format CMOS sensor that beats at the heart of the D610 promises to capture every detail, along with upgraded specifications including 6fps continuous shooting, plus Nikon's new Quiet Release burst mode on board that allows for a near-silent image capture at a rate of 3fps.

Hiro Sebata, Product Manager for Professional Products, Nikon UK, says: "We're excited about the creative possibilities this camera has to offer thanks to its fast, powerful processing and impressive feature set that includes 'quiet shooting' for when you need it most. Plus, its solid yet lightweight design and stunning image quality makes this camera a serious choice for photographers looking to step into full-frame photography."

The D610 inherits some of its professional predecessor's most impressive features, not least the same EXPEED 3 image processor and AF sensitivity seen in the company's flagship D4. The fast image processor ensures data-rich tasks are handled

swiftly, with 16-bit image processing promising richer colours and tones, plus smooth gradations across the scale. The D610's Multi-CAM 4800 39-point AF system delivers fast, accurate AF acquisition in any light, with coverage being individually selectable or configurable at 9-, 21- and 39-point settings, plus AF modes such as dynamic-area AF and 3D-tracking on hand for tracking unpredictable moving subjects. Simplified selection of AF modes such as AF-A, AF-S, and AF-C is also possible without having to take your eve away from the viewfinder.

The D610's Advanced Scene Recognition system incorporates Nikon's renowned 2,016-pixel RGB metering sensor that analyses each scene for the most accurate results. The camera is also capable of detecting human faces with precision through the optical viewfinder, and it has the ability to recognise a scene's colours and brightness. This level of detailed scene analysis is utilised to support more accurate autofocus, auto exposure and i-TTL flash exposure results under a diverse range of compositional and lighting situations.

Creative shooters benefit from in-camera tools such as time-lapse shooting with scope to save images as movie files and view slow action in fast playback, with rates selectable between from 24 to 36,000 times faster than normal. HDR capture is another useful feature for making the most

of hidden detail in high-contrast scenes, while Picture Controls enable quick and easy customisation of stills and movies in-camera. Red-eye correction, colour balance, D-Lighting and Raw processing functions are available along with filter effects such as Skylight, Miniature and Selective Colour, to name just a few. An optional Wi-Fi adapter can be purchased to allow for remote camera control and image transfer using a compatible smart device.

Of additional note is the D610's HD D-Movie mode - the same as that found in the acclaimed D800. Full HD (1080p) movies can be recorded in both FX and DX formats in 30p, 25p, and 24p, with 60p, 50p, and 25p options at 720p. A microphone jack enables users to couple the camera with an external mic for superior sound recording, with an additional port available to attach external headphones for accurate sound monitoring while filming. Filmmakers can also take advantage of the D610's ability to transmit an uncompressed live video stream at 1080p to external recorders, and output will automatically drop to 1080i if an external monitor is detected. The uncompressed data is output at the designated image size and frame rate, and is clean of the information overlay that can be simultaneously displayed on the camera's TFT monitor. There's even an in-camera editing option that lets users designate start and end points in movie clips to allow them to be saved more efficiently.

The Nikon D610 goes on sale from 18 October, with an RRP of £1,799.99 (body only) or £2,299.99 for a 24-85mm lens kit. With too many impressive features to cover in full detail here, you can explore the D610's burgeoning feature-set further by visiting **www.nikon.co.uk**



NEW TECH-PACKED PENTAX K-3 ANNOUNCED

Ricoh has released exciting news of its ever-popular flagship DSLR: the Pentax K-3. The new model is packed with advanced features including a APS-C 24-megapixel CMOS sensor, new SAFOX 11 27-point AF system, 8.3fps continuous shooting and a newly developed 86,000 pixel RGB lightmetering sensor, plus a freshly designed 3.2-inch, 1,037,000dot resolution LCD monitor and an optical viewfinder that the manufacturer claims is capable of delivering "the largest, brightness subject image in its class."

Also new to the K-3 is an antialiasing simulator - an innovation developed specifically for the company's revamped flagship model. This feature allows users to effectively minimise moiré without the need for a physical optical anti-aliasing filter within the camera, thereby providing discerning photographers with the freedom to choose filtered or filter-free shooting for individual frames.

Keeping up with the latest demands for smartphone-friendly features, the K-3 incorporates scope to control the camera remotely, check the live view image and browse and download shots using their mobile device. However, in order to access this feature you'll need to purchase the optional 16GB FLU Card from Pentax.

Full HD movie recording is also on offer (1920 x 1080 pixels;

60i/30P), with a stereo mic terminal available for external microphone connection. The facility to adjust the audio recording level manually and monitor sound levels whilst filming is a welcome feature, with additional scope for creativity provided by the K-3's variety of special effect modes and an upgraded interval movie mode, which captures a series of 4K-resolution movie clips (3840 x 2160 pixels) at a fixed interval.

A dustproof, weather-resistant construction that includes 92 special seals across its lightweight magnesium alloy body means that the K-3 is able to withstand whatever weather conditions you choose to venture out into, while dual SD card slots mean that it'll keep shooting for as long as your adventures last.

With too many features to list in their entirety, further highlights of the K-3's feature-set include a Pentaxdeveloped hyper control system for quick, accurate response to the photographer's creative intentions,

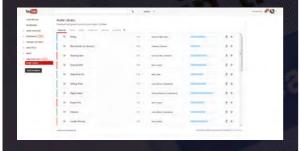


an HDR mode with Raw-format data-filing, compensation of various parameters: lens distortion, lateral chromatic aberration, brightness level at image-field edges, and fringe effect (Raw-format only). A newly developed PRIME III imaging engine with high-efficiency noise and image processing capacities boasts a top sensitivity of ISO 51200.

Available from this November priced from £1,099.99 (body only), you can get the full specs over at **www.ricoh-imaging.co.uk**

YouTube offers free Audio Library

Need a cracking soundtrack for your latest movie masterpiece? YouTube is offering a new service that allows users to download tracks from their Audio Library, for use with any of their personal creative projects (not just for YouTube videos) and best of all: it's free! At the moment YouTube has a total of 150 rights-free songs at 320 kbps, which may not be a huge number but the Audio Library should grow as the service continues to evolve. Tracks are organised by Featured, Genre, Mood, Instrument, Duration and Favourites, but you can also search if you know what you're looking for. Tracks are ranked for their popularity too, allowing users to choose less common cuts if they want to give their movies the creative edge. The library has been developed in collaboration with musicians that have volunteered to share their tracks, with an open invitation for further contributors to join their ranks. Head to www.youtube.com/audiolibrary to check it out.



RØDE REC



RØDE Microphones has launched RØDE Rec, the latest incarnation of its field recording app for Apple's iOS devices. The update is being offered via the App Store as a free upgrade and features a number of enhancements including a dedicated iPad interface, MP3

publishing and support for ten different languages. This is the first update since RØDE acquired the FiRe app from creator Audiofile Engineering, and marks its intention to provide a platform that rivals dedicated audio field recorders. The update's addition of a Retina-compatible iPad interface enhances operation, plus users can now view the waveform, transport controls, non-linear editing and more, all in the one screen. This makes recording, editing and publishing a much more streamlined process. On the addition of the popular MP3 format, Damien Wilson, RØDE's Global Marketing and Sales Director, explains: "While RØDE Rec is designed for the capture and sharing of broadcast-grade audio, there's no denying the popularity and indeed the convenience of the MP3 format. RØDE Rec is one of very few apps on iOS that supports MP3, and combined with one-touch sharing via Dropbox and email it's a great option when you want to share an audio grab quickly with friends, colleagues or clients." Download the app for iPhone, iPad or iPod touch on the iTunes App Store or find it over at www.rodemic.com/getroderec

OLYMPUS OM-D EM1

Bridging the gap between the full-frame and APS-C DSLR. Olympus has created the OM-D EM1. Less bulky than a fullsize DSLR, the new model combines the portability of the manufacturer's popular Micro Four Thirds format cameras with the superb image quality that we've come to expect from its full-size DSLRs. Boasting a new Live MOS sensor and latest-generation TruePic VII image processor, the EM-1 surpasses the AF performance of the OM-D with Dual Fast AF - now available for continuous shooting as well as regular stills. The splash, dust and freeze-proof E-M1 also incorporates an EVF that boasts the magnifying power of a high-end, full-frame DSLR and unique 5-axis image stabilisation system that made its debut on the E-M5. Prices start at £1,299.99 for the body only - for full specifications see www.olympus.co.uk



NEW NIKON P7800

Designed to offer professional performance in a compact body, Nikon's new Coolpix P7800 is packed with features. Boasting a large backilluminated 12-megapixel CMOS sensor, built-in electronic viewfinder and 28-200mm f/2.0-4.0 zoom NIKKOR lens, the P7800 is an ideal choice for discerning shooters who value the ability to take control over their image capture. Around the back, the impressively detailed 3-inch Vari-angle LCD makes shooting live view movies and stills a breeze, with the clear built-in EVF providing an alternative means of framing your shots under bright conditions. Second generation VR ensures your shots stay shake-free, and continuous shooting at up to 8fps means you won't miss out on the action. Videographers benefit from Full HD 1080p (25 or 30fps) video resolution with builtin stereo microphone (and external microphone output) as well as a Custom Movie mode where you can set the shutter speed, aperture, ISO setting, picture control, manual focus, optical zoom and white balance for creative control. Remote control with a smartphone is also possible using the optional extra wireless adapter. On sale now (RRP £499.99), get the full specs at



Pentax HD lens range welcomes new arrival

Bolstering Ricoh Imaging Company Ltd.'s already impressive range of highquality Pentax optics, the new HD Pentax-DA 55-300mmF4-5.8ED WR interchangeable lens opens up even further creative options to K-mount DSLR owners. Offering approximately 5.5x zoom ratio covering focal lengths from medium telephoto to super telephoto (84.5-460mm 35mm equivalent), the new lens features Pentax-original HD coating to deliver sharp, clear images even under the most demanding lighting conditions such as backlighting. Its weatherresistant construction also enhances its durability during outdoor shooting conditions, allowing users to capture high-impact telephoto images whatever the weather. The new lens incorporates two ED (Extra-low Dispersion) glass elements to effectively combat chromatic aberrations over the entire

zoom range and ensure delivery of high-definition images. Pentax's exclusive multi-layer HD lens coating also assures higher light transmittance and lower reflection than conventional multi-layer coatings. This means it produces sharp, clear images free of flare and ghost images, even in adverse lighting conditions. The company's proprietary SP (Super Protect) coating keeps the front lens element free from dust and dirt and its weatherresistant construction helps protect the lens barrel from moisture ingress. The lens also features the Pentax-developed Quick-Shift Focus System, which enables the user to instantly switch to manual-focus operation after the subject is captured in focus by the camera's AF system. Available from November and priced at £399.99, full details of the Pentax optics range can be found by heading along to www. ricoh-imaging.co.uk



NEW BENRO GIMBAL HEAD GH2C

Official UK and Ireland distributor for the acclaimed Benro range of tripods and bags, Kenro, has announced the immediate availability of its flagship Benro Gimbal Head GH2C in carbon-fibre. The head is ideal for filming plus long distance and wildlife photography. The mechanism on a gimbal head works on the principal of manipulating it using its own centre of gravity; a concept that enables the user to quickly and easily manipulate very large lenses with ease.

The GH2C is a specialised piece of kit for heavy duty telephoto lenses and is also manufactured from high-quality carbon-fibre, which makes it easy and comfortable to use as well as lightweight and simple to pack away. It comes supplied with a 100mm lens plate and is compatible with the International QR system and optional Benro PL series special lens plates. SRP of the Benro GH2C is £563.94 including VAT. See full details over at www.kenro.co.uk

ROLLEI LAUNCHES TO LEAD EXPANSION

Rollei has announced a new range of products to spearhead its expansion throughout the UK. The company is set to refocus its efforts on the domestic market over the next 12 months with the aim of engaging with new customers. There's the new 14-megapixel S-50 Actioncam (right) for starters.

The company's innovative splashproof Rollei Sunglasses (Cam 100 and Cam 200) have also been specially designed for outdoor and sports enthusiasts, allowing users to record action more easily. Capable of recording

Full HD 1920 x 1080/30fps footage, the sunglasses boast a 5-megapixel sensor and 63-degree (100) or 135-degree (200) field of view. Audio recording is in stereo with up to 60-minutes of capture.

Meanwhile, the Mini Wi-Fi
Camcorder records at 1280
x 720p/30fps resolution and
incorporates a built-in Lithiumion battery and integrated
Wi-Fi, enabling wireless video
transmission direct to a PC,
smartphone/tablet or the Cloud.
The petite device can be used
as a webcam with 100-minutes
of battery life and streaming

mode, built-in speakers and a microphone. Rollei has a packed schedule over the coming months, with these and more products to try at upcoming exhibitions, starting with the Gadget Show Live. www.rollei.com





Shoot the next Hollywood blockbuster with the world's most amazing digital cinema camera!

The world's most mind blowing feature films, television commercials and music videos look amazing because they are filmed with digital film cameras! The new award winning Blackmagic Cinema Camera is unlike a regular video camera or DSLR camera because it's a true high end digital film camera! You get a true Hollywood cinematic look with 13 stops of dynamic range, interchangeable lenses, high quality RAW and ProRes® file recording plus



Dramatically Better than DSLR Video

The Blackmagic Cinema Camera includes a large 2.5K sensor for super sharp images that eliminate resolution loss HD bayer sensors suffer from, while creating manageable

files that are not too big! The large screen LCD allows easy focusing and the high speed SSD recorder lets you record in ProRes®, DNxHD® and RAW file formats for Final Cut Pro X and DaVinci Resolve!



Super Wide Dynamic Range

The Blackmagic Cinema Camera captures an incredible 13 stops of dynamic range so you can simultaneously capture the brightest highlights and the darkest shadows all at

the same time into the recorded file! This means you capture more of the scene than a regular video camera can so you get more freedom for color correction for a feature film look! You also get a full copy of DaVinci Resolve!



Film Industry Quality

Every feature of the Blackmagic Cinema Camera has been designed for quality. With 2 separate models, you can choose from the world's most amazing EF or MFT lenses from crafters such as Canon[™], Zeiss[™] and more. For extreme high end work, you can shoot full 12 bit CinemaDNG RAW uncompressed files for incredible creative range in DaVinci Resolve color correction, as well as the world's best chroma keying!



Accessories Built In

High end cinema cameras often require thousands of dollars of extra accessories to make them work, however the Blackmagic Cinema Camera includes accessories you

need built in! You get a large 5 inch monitor, super fast SSD RAW recorder and professional audio recorder all built in! You also get UltraScope software, used via the built in Thunderbolt™ connection, for on set waveform monitoring!



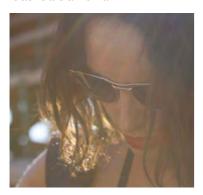
Blackmagic Cinema Camera

Includes DaVinci Resolve Software

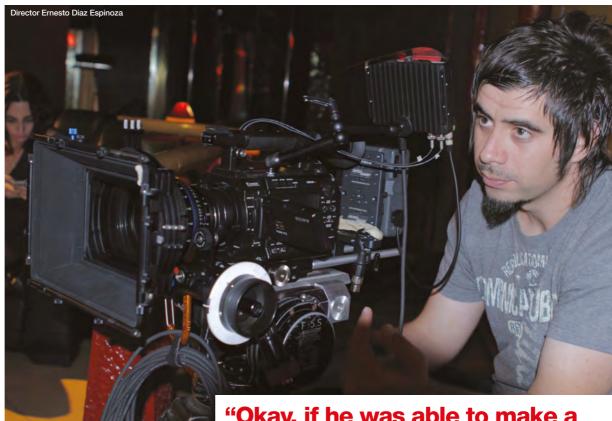




Chile has put itself firmly on the map of world cinema in recent years. Since The Maid won best Foreign Language Film at the Golden Globes in 2010, the Chilean film industry has become a major force in international cinema, with films from the country taking home awards from Cannes (Nostalgia for the Light, 2010) and Sundance (Violeta Went to Heaven, Young and Wild - both in 2012), and, earlier this year, Chilean cinema receiving its first ever Oscar nomination for Best Foreign Film for No (2012) directed by Pablo Larrain, starring Gael Garcia Bernal.



Things weren't always so good for the Chilean film industry, though. In the 1960s Chile's national cinema had been thriving, similar to how it is now; the 'Nuevo Cinema' movement, like similar cinematic 'new waves' in France, Italy and Brazil post-World War Two had produced a number of important, internationally-known Chilean filmmakers, such as Raul Ruiz and Patricio Guzman. But during



Pinochet's dictatorship, which lasted from 1973 to 1988, many of the country's filmmakers fled abroad leaving Chilean cinema in a state of crisis. Post-Pinochet, the Chilean film industry has slowly built itself up again, attracting growing domestic and overseas audiences and competing with international films for screen presence.

Chilean films may have become more commercialised in recent years in the bid for mass appeal,

"Okay, if he was able to make a movie with \$7,000, now with the technology... I can make a movie"

- Ernesto Diaz Espinoza on Robert Rodriguez

but low-budget exploitation has been confined to arguably only one major filmmaker from the region: Ernesto Diaz Espinoza, the 35-year-old writer and director of Bring Me The Head of the Machine Gun Woman, which sees its UK DVD/Blu-ray on the 14th of October.

Espinoza wears his low-budget exploitation credentials proudly on his sleeve. His 2006 debut, Kiltro, was a glorious martial arts movie starring Marko Zaror, with whom Espinoza has been friends since high school. His 2007 follow-up Mirage Man, again starring Zaror, predates Kick Ass as the story of

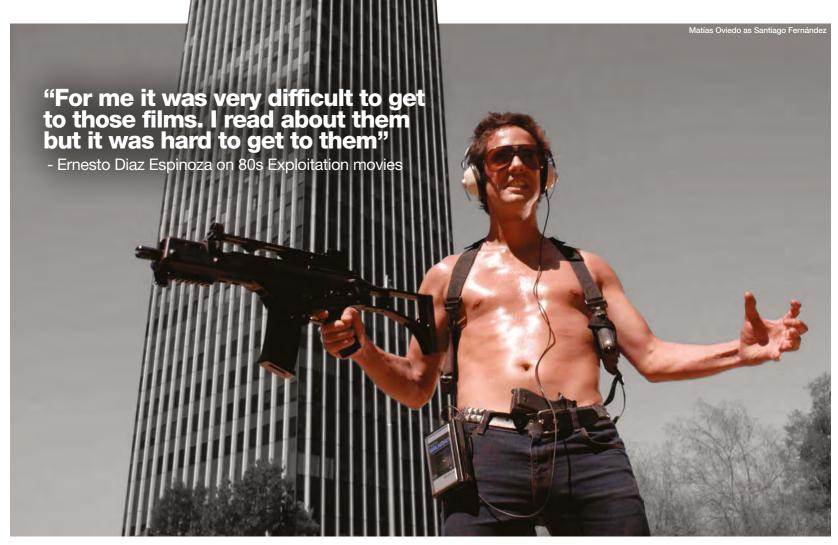




ABOUT THE FILM

BRING ME THE HEAD OF THE **MACHINE GUN WOMAN (2012)**

Ruthless Argentine kingpin Che Longana uses everything in his power to stop the woman who wants to kill him - a sexy and bloodthirsty mercenary known as 'the machine gun woman' (Fernanda Urrejola). The staggering sum of cash he offers for her head sets in motion an army of hitmen. Caught up in the action is naïve DJ and avid gamer Santiago Fernandez (Matías Oviedo), who overhears a secret meeting with Longana and his henchmen. At this point, Santiago's life turns into a violent video game complete with missions, guns, sexy women and brutal violence. His ultimate mission is to bring in the Machine Gun Woman and he has only 24 hours to do it.



an everyman who dons a mask to fight crime, becoming Chile's first superhero in the process. Mandrill (2009) saw the return of Zaror as a bounty hunter hellbent on revenge. Following a brief sojourn in horror as one of the contributors of The ABCs of Death, Espinoza is again back on grindhouse territory with Bring Me The Head of the Machine Gun Woman.

All guns blazing

Machine Gun Woman tells the story of Santiaga (Matias Oviedo), a videogame addict who is blackmailed by local crime boss, Che Longana (Jorge Alis), into trying to capture the titular Machine Gun Woman, a glamorous but deadly bounty hunter (played by the stunning Fernanda Urrejola), who has already massacred most of the kingpin's men. Hip, ultraviolent and hilarious, Bring Me the Head of the Machine Gun Woman perfectly showcases Espinoza's low-budget, frenetic filmmaking style, a delirious mix of Grand Theft Auto and Sam Peckinpah shoot-em-up. With homages

galore to his cinematic heroes, including Peckinpah (the title is a direct lift from Peckinpah's 1974 Bring Me the Head of Alfredo Garcia), Machine Gun Woman is a love letter to the grindhouse films of Espinoza's vouth, but with a Latin flavour all of its own. Indeed, so committed is Espinoza to opening the doors for future

Chilean exploitation movies that he has formed a production company devoted to this aim. LatinXploitation is the company's name, and Bring Me the Head of The Machine Gun Woman is the first film produced under its banner. Espinoza takes as his production model the exploitation films of the 1970s that he loved

as a youth. But how easy was it for a young cinephile growing up in Chile in the 1980s and 1990s to see these films?

"It was not easy for me to see those films," he confirms on set of his new action movie Santiago Violenta. "For me it was very difficult to get to those films. I read about them but it was hard to get to them, because the VHS era and our video rental shops were really small with just Hollywood movies, so you had to talk to a friend who knew a friend who had these movies. I had a long list

of films that I wanted to see. As the years were passing and technology started growing I started to see all the films that I wanted to see, but it was not easy at all."

Still, Espinoza persisted, and a steady diet of Lucio Fulci, George A. Romero, Quentin Tarantino and Sergio Leone fed a growing desire to make his own films, something he soon embarked upon in characteristically maverick style.

"I started making movies in my house with a family camera, it was a hi-8 camera. I started











making movies with my friends, my family. Here in Chile it was kind of a dream to make movies, something impossible at that moment. We had just a few movies in production, just a couple of them going to theatres, so it was just something I was thinking to make as a hobby, not as my real life. But suddenly I read about El Mariachi and at the same time I watched Pulp Fiction and it blew

my brain out. I said, 'Okay, it's not everything about the special effects and big movies.' I saw it was about telling a story with actors and a camera; and mixing the impact that Pulp Fiction had plus reading Rebel Without a Crew, the book of Robert Rodrigues, I said 'Okay, if he was able to make a movie with seven thousand dollars, now with the technology the video cameras - I can make a

movie. Why not really dedicate my life to this? That was the moment of decision."

The right credentials

Determined now to become a director in his own right. Ernesto enrolled on a filmmaking course at the Professional Institute DuocUC in his home city of Santiago, and then studied scriptwriting at the Universitat Pompeu Fabra in Barcelona, Spain. But, returning to Chile after graduation, he found it almost impossible to get his start in the Chilean film industry, which was still trying to regenerate after the Pinochet era. Instead, he turned his eye to opportunities further afield and sought the help of his old high school buddy and future star.

"When I finished studying filmmaking, Marko was living

at that time in Los Angeles. I said "I want to visit you to see how the industry moves, to see what's happening and how it is," Espinoza recalls. "He said "Yes, come. You can stay at my house. I'll show you how it works." He was making really small movies as a stunt double. I went there and I saw all these little markets. all these direct-to-video movies and all these bad action movies that were made, and I said 'Okav. man, we can do something for this market.' The quality of those movies was so bad that we must be able to do something better. Let's try it. We made a really small movie with no money that was never released but was like an exercise to see whether we could sell it to this market, and actually we could sell it, we sold it. After

"Here in Chile it was kind of a dream to make movies, something impossible at that moment"



ERNESTO DIAZ ESPINOZA ON BRING ME THE HEAD OF MACHINE GUN WOMAN:

'Exploitation films from the 70s inspire Bring me the Head of the Machine Gun Woman. Our movie is the Chilean and Latin version of that type of film, so the 'Chilean ingredient' is what makes it different. We strongly believe that the only way to do something authentic, is giving it the taste of our land, as the Chilean wine (is exported because it is a flavour not found anywhere else in the world, only here). And genre films are exportable films; there are fans all around the world, looking for new points of view and reinterpretations of the genre. The 'Chilean thing' is what makes this movie not just another exploitation movie, but makes it fresh and exotic. We want it to be exciting for foreign audiences and to make local audiences to be truly identified by the characters, situations, locations and the movie itself.

Genre films are entertainment... pop culture. That's what we want, to make pop culture movies that reflect a society, an idiosyncrasy, showing a country through entertainment."



that we knew some people, so we were able to make some movies for a low budget and sell them. They said we want to do something with you. So we were able to raise part of the budget to come back to Chile to shoot Kiltro. Always I think you have to start making the movie yourself. It's not like someone is going to call you to make a movie."

Espinoza's first feature not only achieved international distribution and an immediate cult following, but it also introduced him to future key collaborator the composer Rocco, who has scored all his movies. "Rocco was a student in a martial arts school where we choreographed the action scenes; he told me he was a composer and he gave me a demo CD. I thought it was cool, but not really what I wanted. Two days later he came back with an amazing proposal for the music and we are still working together today." Indeed, Rocco's pulsating score is one of the many delights of Bring Me the Head of the Machine Gun Woman, its slightly cheesy 1980s electronic vibe reminiscent of Fulci's regular composer Fabio Frizzi. Another highlight is the down-and-dirty HD cinematography, courtesy of Nicolas Ibieta. Visual effects artist and digital colorist as well as a DP, Ibieta works closely with the director to achieve the distinctive grindhouse look of the films. "In my second movie Mirage Man, I met my DP Nicolas," reveals Espinoza, "and we had a very

good relationship on set where we became friends. We have very good communication and wanted to keep working together."

Fast and furious

With his dedicated crew Espinoza is able to shoot at a breakneck pace, keeping budgets low and schedules short. At a running time of 74 mins Machine Gun Woman is tight, controlled and pithy; lowbudget exploitation at its best. Hopes are high, therefore, for Espinoza to achieve his dream of making exploitation a mainstay of the Chilean film industry. "I always wanted to do a Latin-American version of Blaxploitation," the director reveals, "and that's why I called the company LatinXploitation. Bring Me the Head of the Machine Gun Woman

was the first exercise in making a LatinXploitation movie. So it was the perfect movie to start the company. Because in Chile and I think around the world, everything that is not Hollywood has trouble raising the budget to make film. So I said "Okay, I like genre movies, but we don't have the money to make them in my country, so the exploitation movies are made with a low budget but directed at the audience for genre, with violence, guns and gangsters. Okay, we cannot make big gangster movies, but we can make exploitation gangster movies. That is possible here, so that is what we are trying to do, and the plans of the company are to keep making them. It's not that I want just to make exploitation movies. It would be awesome to be making big

movies and then little movies like this one and try to keep playing. It's like a game to make these kinds of movies."

As well as writing and directing, Espinoza is also the editor of his movies, and his skills as an editor are undeniable. None other than Eli Roth called upon Espinoza to edit his new film, cannibal-shocker remake Green Inferno. Working closely with Roth has even taught Ernesto a thing or two about genre filmmaking, as he explains. "It was wonderful experience. It was really cool when they called me to be part of the movie. They called me because they were producing in Chile and in Peru. They were looking for genre people here, and I ended up in the movie with Eli. I learned a lot from him. I could see how those big movies that he made obviously had different things that I didn't know until I worked with him, and he told me about them. I could see the way he talked and the way he solved problems of scenes in the editing room, and all the conversations that we had, how we developed working together. Editing is like the final directing; Eli was very aware of every little detail that he was talking about and for me, it was another important step in my career to work with him."

Despite his achievements, Espinoza remains pragmatic - modest even - about his growing reputation as Chile's foremost genre director. "Here I'm considered one of the few who make genre movies that







Digital FilmMaker 15





a co-commission with composer Steve Martland, then my third feature SSDD: Same Shit Different Day (2010) did indie festivals and picked up a few awards. Most recently, I've just completed short film Bruised (2012) and my fourth feature film Communion (2013).

Explain BBMF. Does it sum up your filmmaking philosophy?

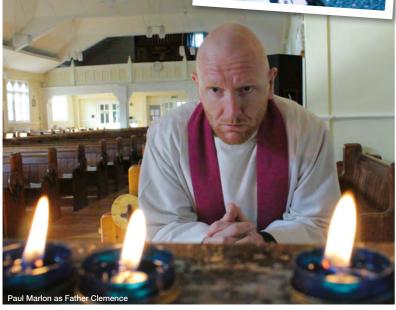
Definitely. Broke But Making Films (BBMF) is me to the core. The identity first came about when I wrote for Cinematic Rant, a sporadically produced film zine by the crew Collective Vision I was involved in, as a joke on the fact my debut feature had done critically well, but not supported me financially. It developed into a blog, then a production company when my old company Prodigal Productions Ltd went under and. finally, a distributor when I began bootlegging copies of my own film, because the original distributor went bust. BBMF is a real reflection of me and my work.

Are advances in technology helping filmmakers short of cash?

Without a doubt the changing technology has enabled filmmakers to produce more professionally polished pieces. I grew up editing on a VHS machine and at film school I was cutting









"The nature of filmmaking is that you will always be working against the budget limitations and will never have enough" - Gregg Hall, director

real film, so I've witnessed firsthand the explosion of digital technology in terms of camera and editing. This has given filmmakers the tools to work on very small budgets, yet produce quality cinema.

What's the biggest headache making films, the lack of money or other factors?

Money is always a problem no matter what budget you are working on. You can be on the top end of the spectrum with millions, or on the bottom end scraping together a few hundred pounds, but the nature of filmmaking is

that you will always be working against the budget limitations and will never have enough. Juggling logistics and timetables is a headache, but personally I think the most difficult thing about making a film is the back end, by which I mean the distribution, publicity and marketing.

Can you tell us the background to Communion?

In October 2011 I was invited out to the Cinema Global Film Festival in Mexico City to present my three feature films and run workshops with local filmmakers. It was during a Q&A that someone pointed out



three years, therefore my fourth feature needed to come out in 2013. It was this fact that inspired me on my return to the UK to knuckle down in 2012 and produce a short film (Bruised) and a new feature film (Communion) with the same team I had been working with before.

Who wrote the script and what inspired it?

The script was written by myself and Paul Marlon, an actor who I had worked closely with on

"Mainstream press or TV coverage has almost been impossible, despite the fact they may have covered my previous work"

my previous features, where we had collaborated intensely through improvisation, so it was a natural progression. We knew Paul was going to play the main role and wanted to involve a strong mexican female character, inspired by my time in Mexico City, hence when we cast actress Ana Gonzalez Bello she had a big impact on the script through devising sessions. Finally, my longterm producer and collaborator Becky Finlay-Hall, who is also my sister, had a massive influence on the shape of the story, character development and content as script consultant.





Where does it sit in the different filmmaking genres?

It is quite difficult to define exactly the genre of Communion as it is a bit of a concoction of story elements. Ultimately, it is a road movie following two lead characters both motivated by their own shadowy pasts, therefore the film has an underlying theme of a revenge thriller. But also the growing relationship of the two protagonists and their dialogueheavy interactions leads the film into a deep character study and more traditional drama. I would hope, that like with my previous films, it is a unique piece of independent cinema.

How did the project get financed?

The majority of the budget was raised through an eight week crowd funding campaign where our main aim was to pre-sell DVD and premiere ticket packages, at the popular £15/£30 bracket, to



our already existing supporters and fan base. This really helped us consolidate our core audience and successfully generate about 10K to shoot the film on. The overall budget, which includes the self distribution, was 15K, which has been funded through selling screening tickets, DVD packages, a gig night and a little help from a credit card.

Is funding in this way something you'd try again?

In terms of crowd funding, we approached it as pre-selling DVD's, not relying on a single rich

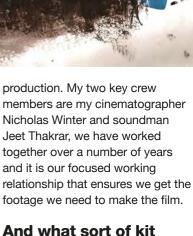
HOW WERE THE ACTORS SELECTED?

The majority of the actors we used had worked with us before and came from previous productions. We'd built up quite a decent network of performers. I always like to think of my actors as a 'company', much like a traditional theatre production. Lead actor Paul Marlon was obviously a close collaborator, but the major casting issue was the female mexican lead and we were blessed to have found the excellent Ana Gonzalez Bello who was literally just finishing drama school weeks before. Added to this we also wanted a number of named actors, so we were lucky to get the super talents of Roger Griffiths, Nick Nevern and Lee Ingleby onboard through the strength of our



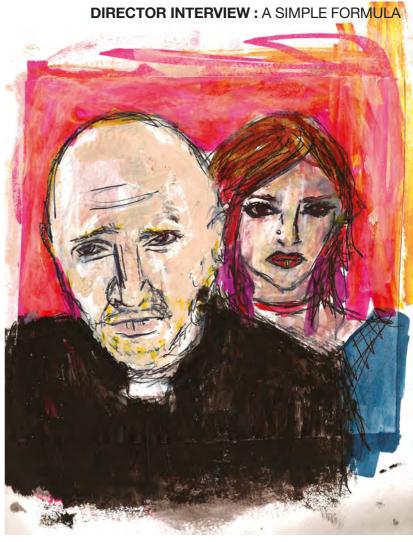
Can you tell us about the crew?

The crew on Communion was very small, no more than ten people tops, which is mainly a result of working on a micro-budget. You need amazing individuals who can multi-task with an array of skills, which we were very lucky enough to have on this project. All of my films have been produced by my sister Becky, therefore we have a tight working relationship and create a literal family-orientated



was used?

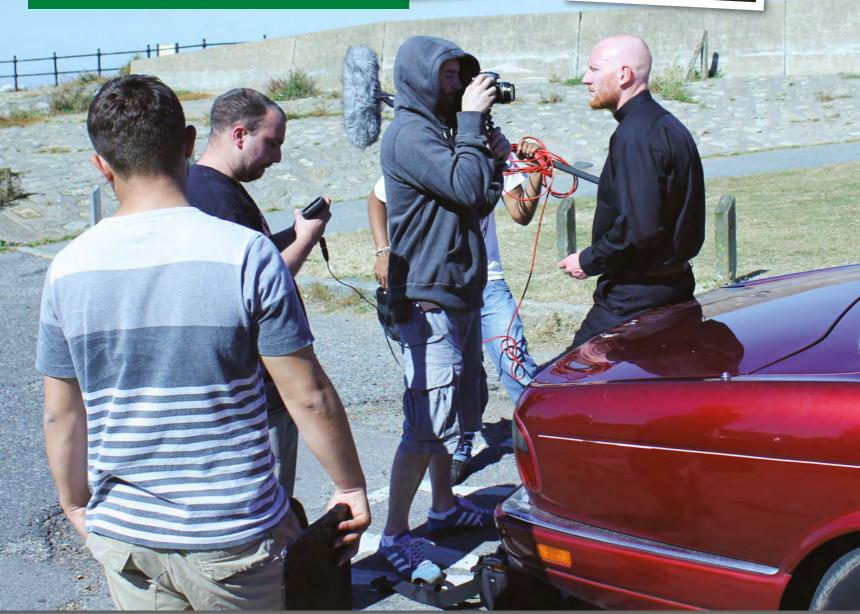
We shot on a Canon 7D, which we decided to use because the cinematographer owned it and we really put it through its paces, pushing it to its limits. We had quite a small lighting kit using traditional red heads (800w) and a blonde (2000w), but complimented with lots of small LED lights, which became very useful in highlighting areas. The sound kit was a simple 416 Sennheiser mic, which captures crisp recordings, with a Zoom H4 wav recorder. The only complicated piece of kit was a number of suction cups and car mounts so we could film the car, which is a notoriously difficult way to shoot, in a very creative interesting style.



YOU'VE BEEN TOURING THE FILM AROUND THE UK, SO HOW HAS THAT BEEN?

It has been a joy to take the film on the road, much like a band would do with a record. Our obvious stronghold was London, where we were able to give the film a proper cinematic release and screen for eight nights at the Portobello Pop-Up cinema to a ticket-buying audience. But it was important for us to take the film on the road too, giving us a bit of breathing space before the online release, and to reach an audience across the UK. It's really vital for us to build up support behind the project, as word of mouth is an invaluable tool of promotion.





What about locations?

The locations played a massive part of the film, almost being characters in themselves, and for a micro-budget production we had a lot of settings to shoot in. We were very lucky to have an amazing duo - Paul Jones and Lee Burns - who were also the production designers who were able to secure beautiful and evocative locations. The film is set in the British countryside, but wasn't geographically specific,

so it meant we could film in Kent, which had the bonus of not being too far out from London for actors to travel to.

What have you been doing to market the film?

The marketing of the film began very early on with the crowd funding, where we had to literally sell to an audience an incomplete film, making us focus the branding of the project. Social networking

has been our main avenue and our core audience has helped promote the film through word of mouth. Getting mainstream press or TV coverage has almost been impossible, despite the fact they may have covered my previous work, but I've found that the UK indie film networks - Chris Jones (Guerilla Filmmakers Handbook), Elliot Grove (Raindance), Ben Blaine (Shooting People) and add to that DFM - have helped raise

the name of the film.

Tell us about its appearance on the new Vimeo VOD service?

Vimeo's Video-On-Demand service is very new and came about at the right time for us. We didn't want to get weighed down in the guagmire of which avenue to release the film through online and this seemed to offer us the perfect solution. Vimeo has obviously built up a great

community around its brand, which means it's in a strong position to launch a VOD service, plus it is in favour of the filmmaker by offering 90% of all revenue generated, which was the sweet cherry on top

Will that new outlet help filmmakers?

for us.

Official poster

I think it is definitely a new and very serious avenue for filmmakers to exploit their work through, but the truth is that film distribution is very much up in the air at the moment, so there is no clear path yet. Nevertheless, for me this is all very exciting as it offers filmmakers the chance to explore new territories and write our own rules.

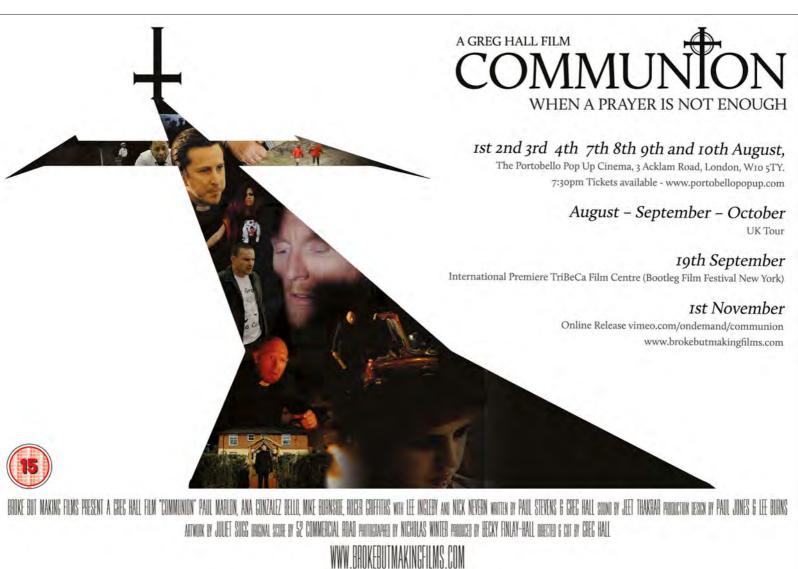
Any advice for other filmmakers?

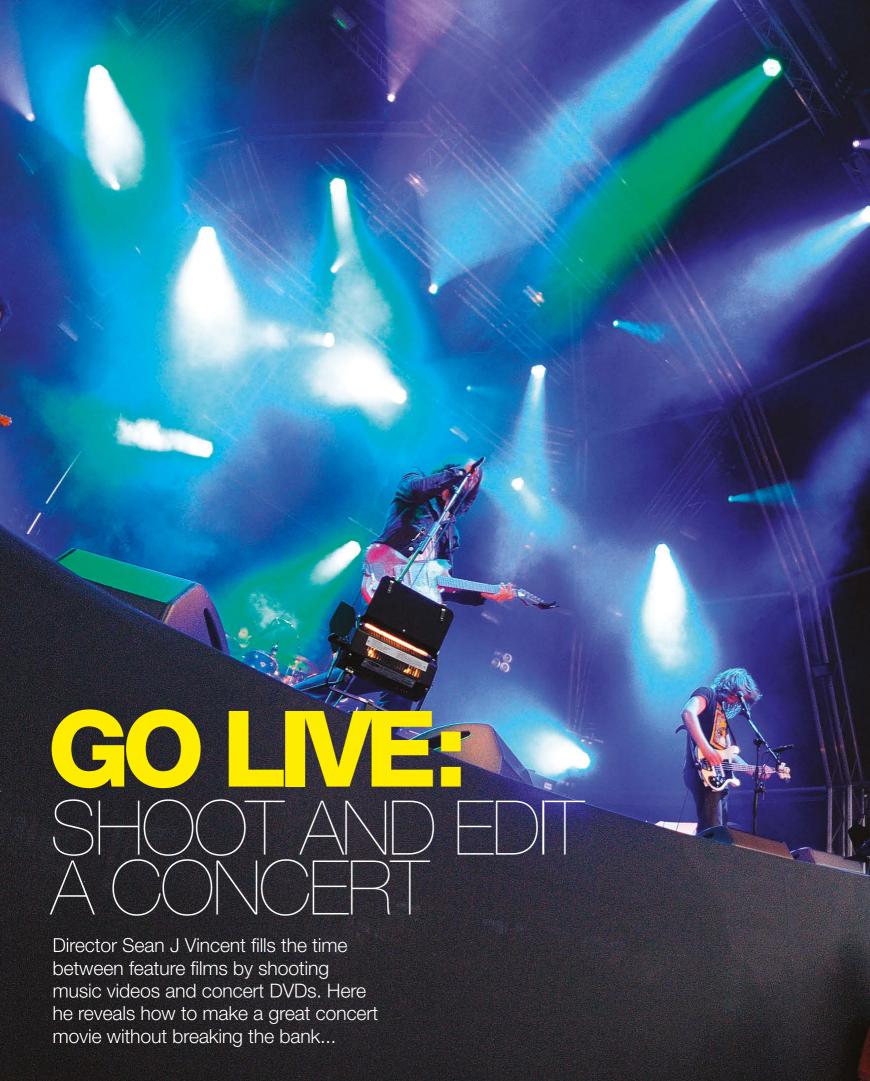
One key piece of advice would be to think about what to do with the film once it is complete. As I have discussed, we live in an age where the technology to make a film camera, editing and all the rest of it - is a lot easier to grasp, funding with crowd sourcing sites has exploded, plus the distribution model is in constant evolution with online platforms, pop-up screenings and so on. But, the key is not to get bogged down with all of these changes. Have a very simple plan of how you want to brand your film and get it to its key audience and then follow that plan through to completion. Anything else that happens on the way is a bonus. Good luck! ■

DIRECTOR INTERVIEW: A SIMPLE FORMULA



"It has been a joy to take the film on the road, much like a band would do with a record. Our obvious stronghold was London..."





Camera 4 & 5: Roaming in the wings of the stage. Shoot across the stage from the sides gives some unique footage and a whole new perspective on the show not seen from the audience's point of view. These can be DSLRs.



Cameras 6, 7, 8 & 9: GoPro cameras mounted on stands in front of the musicians and their kit. These GoPro fish-eye shots of the musicians up close are so good for spicing up the edit. I use them a lot.

Camera 10: Another GoPro camera mounted on a boom pole. This can used to get some great moving footage of the audience, but also of the various musicians on the stage. (Just don't get in their way!)

If you really want go to town then get someone with a Gimbal stabilised rig to roam around on stage, although just remember that with all these cameras around, it gets quite hard to avoid shooting the other cameras and camera

"PA speakers have massive magnets in them too and they will wipe your data if you leave the camera too close for too long"

ops. It's not a huge issue, but it's best to not see much of it.

The next step

Okay, so now that you've got your cameras planned, you need to give your camera operators some rules to work from, otherwise your edit will be painful.

Rule 1: Press Record at the start of the show and don't stop until the end. If you need to stop to change cards, disks or batteries, then try to do it between songs and keep a note of when that was. It's a nightmare if the camera files are all over the place and in tiny little pieces. This is why DSLRs can be tedious if they can't shoot for long periods.

Rule 2: Don't all shoot the singer all the time. It's important to get lots of footage of the main performer, but you need lots of footage of everyone else too. I've worked on edits where all the camera ops ignored the other musicians most of the time. Annoying.

Rule 3: Hold the camera still. Clearly, there are going to be times when you can't, but shaky footage is really difficult to deal with.

Rule 4: Don't zoom. It looks like amateur hour and, on larger sensor cameras in particular, it's almost always going to focus drift.

Rule 5: Pretty much everything vibrates to excess at gigs. So, don't lean the camera on anything to get a shot. PA speakers have massive magnets in them too and they will wipe your data if you leave the camera too close for too long. That's really well worth remembering.

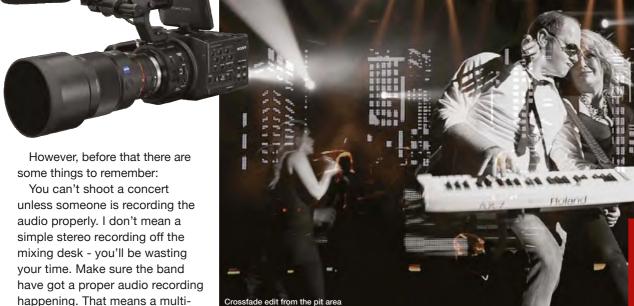


More advanced tactics

Obviously, there's ways to do things better. If you have the budget for a crane and a dolly, then they will really help to 'up' the production value, but they are not vital. The real magic is going to happen in the edit. You can't fix a bad shoot in the edit, but you can really enhance what you shot at the time.







Post-production

track recording, which will be

mixed and then given to you

to edit the video to. You will

also need a temporary stereo

with, at least until the people

you the final mixed version.

recording from the gig to work

mixing the audio are ready to give

The first thing you need to do is to watch all of your footage, label it and injest it into your system. Remember to back it up. I use an app to change all the file names to something that will make sense to me in the edit.

Clearly, you'll need to convert

all the various codecs to one that plays nicely with your NLE of choice, usually Pro Res or DNXHD work best. This is quite often done automatically these days within the NLE itself, it might take a while, but it's worth it to be able to edit quicker. If you're working in FCPX, also generate Proxy Footage, as then you'll be able to work in real-time with the multicam editor, which is an absolute godsend for this kind of edit - trust me, it makes all other multicam editing seem ancient.

Something else I do is see if the band/artist has any other

footage that might be handy. Often, someone will have shot some backstage footage and if there have been live graphics on the screens during the show, make sure you get a copy of the files... then you can add the graphics as an overlay to some of the footage. It's a really nice touch.

Dropping in the audio

The first step in the edit is to drop in the audio first. This should be one complete file with no breaks in it. This file must be locked because if it ever moves, all your sync will be lost. You can use

Camera 10: Crowd shot

TIPS FOR THE **SHOOT DAY**

Be sure to introduce yourself to the crew. Say hello to the sound guys and the lighting folks... not to mention the stage crew. Be polite, try to stay out of their way but ask if you need anything from them - they will usually be more than happy to help.

Speak to the lighting director at the gig and ask if you can have some natural skin tone lighting for the singer...even if it's only between songs while they are talking to the audience, that would help. Make sure you look first because he might have done this anyway.

Don't treat the backstage area as yours. Bands have often been on the road for a long time and need their space. Ask where you can hang out and where refreshments will be available. Don't help yourself to the food and drink backstage without asking the tour manager.

Don't stop shooting at the end of the show until a) They start playing 'house' music or b) The house lights come on. Up until that point, there's always the chance the band will come back on for an encore, and if you miss that, you're in trouble.

any rough audio captured on the cameras as a way of sync'ing, using either the built in audio sync in FCPX or something like PlurelEyes. Once it's in sync, disable the audio from all your video clips. (Don't delete it because you might need to resync later)

The edit should flow like the gig. Don't go mad with lots of





fast cuts on slow songs...slow crossfades on ballads work perfectly. Another thing to avoid is always cutting on the beat. I know it seems to be the obvious thing to do and it can work really well sometimes, but if all the cuts are on the beat, you begin to make the edit too regimented and it loses its flow. Cut back to the wide shot at the end of songs...show the big overview, cut in the audience shots when they cheer. It will become easier as you go along...you slowly pick up the rhythm of the show and it becomes easier to know what

GoPro stand clamps

works for each different kind of song. Remember to feature the musicians. They often will have a 'stand out' moment...maybe a solo or a really tricky fill or something. The GoPro shots are great for this.

Remember to colour correct the footage so that it all matches. You'll probably have some pretty wacky lighting to deal with, but make sure they match from camera to camera. You'll need to de-

noise the GoPro footage and it's interesting to maybe keep certain cameras in just black and white to give a different feel of certain angles. Don't be afraid to give the gig, and even just certain songs, a 'look' using your colour grading

tools. This can really work.

You'll probably find when you get to the end of the edit that you feel you could improve some of the songs at the beginning of the set. Watch it a few times and make sure it's not just preferring more recent work, which often happens. But, if it needs improving, don't be afraid to go back and find better angles or re-cut some of it.

Finally, do you shoot Raw or even 4K? Don't be daft. With most concerts being around 2 hours, you'll just be saddling yourself with a ridiculous amount of data and a nightmare in post-production. I'm sure the day will come when it's worth considering, but we're not there yet. Not by a long way.











Vampire Circus. Kant Pan is one of the busiest editors in the business, unsurprising as an Oscar nominee and, again, his dates fitted. We thank the God of movies. (Would that be Pan-vision?)

The film looks to have had high production values, but was it a big budget?

No, very modest. Having such a good team means everyone has high standards no matter what the budget is. One advantage to shooting in the Plymouth area is the access to Tom and Marcus at Aerobotix and their amazing octocopter. This carries the Canon 5D up to extreme heights without losing focus or shaking. Our production values rose in line with the quality of the equipment and its operators. The cast and crew. many of them Devon-based, were all excellent.



"It's a supernatural love story. A young man, Josh, obsessed with a beautiful woman who died 160 years ago" - Michael Sandiford on The Wraithe

So they met, got on well and the dates fitted. Robert is a double Bafta winner who has directed hundreds of television shows such as Minder, Jeeves and Wooster. GBH and his 20 plus films include

is composed of Michael, Joanna Ely (1st AD), Sergei Kozin (VFX supervisor) and actor and all round Mr Fixit, Kevin Horsham. This was the team that pulled the The Wraithe together, under the umbrella of The Wraithe Film Ltd. Timothy Nicholas (Will, The Jacket) also came onboard as producer.

You've got some serious talent involved, so how did that all fall into place?

Probably one of those, 'right place, right time' things. Robert knew Adam Biddle, the DoP, (Crank, V for Vendetta, The Mummy, Hijacked) and he was in the UK for a while (along with his very own RED Scarlett) and was interested in doing a movie on this scale.





And were you lucky with the weather?

We like to think it was good planning, but yes, it was a great summer. Perversely, shooting cloudy, doleful skies, rather than the bright blue we had, is probably more helpful to the mood of a ghost film, but no one was heard complaining. It was better than the first film Robert and Hugh shot over six weeks one Norwegian summer; the first day of shooting was rained off completely and there were only five days when it didn't rain. August - the Norwegian monsoon season.

Does filming on location make filmmaking more complicated?

It's less controllable, but unless you want (or can afford) to CGI everything, you can't get the look or the atmosphere you want. The bonus is that you never know what surprises a location may offer. Unpredictability can be a creative trigger. Apparently, Roger Corman travelled everywhere with his cameraman and often stopped and told him to shoot something he'd spotted, in case it was useful. Although the RED isn't a



lightweight piece of kit, it is lighter than old cameras and moving into trickier positions is easier. My advice is to park as close as you can. Move actors, food, make-up, costumes, crew and kit as short a distance as possible.

Can you tell us about the kit choices used. on the production?

We shot the film using Adam's RED Scarlett. We wanted to shoot in 4K. For our main primes we used the Rokinon (Samyang)

"Plymouth is not exactly famous as the Hollywood of the south west, but it deserves an award for such an amazing range of talent"

cine primes 24mm, 35mm and 85mm, as the quality imagery they provide is incredible for the price. We backed that up with a Zeiss 50mm, a Tokina 11-16mm, Canon 17-55mm and a Sigma 70-200mm plus extender. As mentioned previously, we also used a brushless gimbal with a 5D MK II onboard. This was used on both the octocopter and handheld. A GoPro 3 was used for the underwater sequences and for lighting we used 1x1 Led panels, Arri kit and various kino flos.

How will the film be distributed?

This will be decided in conjunction with the sales agent and this is currently in negotiation. We will have a more realistic picture for this once the edit and all the postproduction is complete. Outside the English-speaking regions there are certain key territories that enjoy ghost films and we will be looking for sales there.

HAS MAKING THIS FILM BEEN A **POSITIVE EXPERIENCE GENERALLY?**

Incredibly positive. Plymouth is not exactly famous as the Hollywood of the southwest, but it deserves an award for providing such an amazing range of talent. The technology changes but the basics remain and without collaboration you're unhappy and sunk. The older, more experienced crew, working with film graduates created some great partnerships. Everyone from Plymouth Council, the Marine Aquarium, Plymouth College of Art to local businesses and pubs, to our friends who've lent their houses, they've all been great. We can't wait to do it again.



AND WHAT PLANS DO YOU HAVE FOR THE **NEXT PRODUCTION?**

RSH Films has acquired the rights to Hugh's hit play The Haunting, which is in development. They are also working on a rom-com and a sport-based film along the lines of Bend it Like Beckham. Now there is a good team in place, the aim is to do a picture a year. The 'green light' will partly depend on which idea is most attractive to the backers.



Are there any common misconceptions about filmmaking on this scale?

That it has to be shot on a south London council estate. The film Once possibly exposed that misconception as it had a lovely open movement to it and a strong story at its core. We think The Wraithe has a strong story and some lovely, unusual locations. Also, approaching people straightforwardly and telling them what you're doing, what you'd like and what you can afford, they're mostly remarkably helpful. Giving them a time frame is good too. If they know you can be in and out in, say, three hours they are happy and it really focuses the film team.

So do you think this film is unique or does it fall into a certain niche?

It's unique within its genre. As a

"We hope we are somewhere between the 'classic' feel of The Woman in Black and the modern surprises of The Orphanage"



ghost story it probably falls into the horror category, but we hope we are somewhere between the classic feel of The Woman in Black and the more modern surprises of something like The Orphanage.

And did it turn out as anticipated or did things change for whatever reasons?

We pretty much shot the script, as there wasn't much time to think

outside the box. We were shooting six to seven minutes a day over an eighteen-day schedule. Things always change though. A key shot you want can't be got for some reason and sometimes the compromise is better, or not. Time is always the enemy. At least the weather wasn't a factor, although sun and heat did affect the light. The umbrella's we bought as essential British summer rain-gear were only used as sunshades.





ASK THE PRODUCER

Jonathan Sothcott, one of the UK's most prolific indie producers, answers your questions about filmmaking and the industry. He pulls no punches, but he gets films made. You can send your questions to Jonathan via email to dfm@jonathansothcott.com



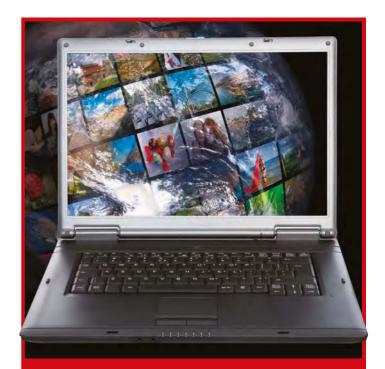
CASH IN HAND

We have a great idea for a short film, but lack the funds to make it happen. Do you know if there's anywhere we can get funding for our project? Is there a government grant for people who want to make films in the UK. or are we better off trying to secure funds from an independent source? If it's the latter, any ideas where to go and whom to ask?

Mark, Romford

JS: I'm a great believer in finding your own funding. I've never applied for public money in my life, as I question the way it has been consistently spent. It all depends on how much you need. At one point in time it would have been a case of if you can film your short for £1,000, you'd have been best off trying to convince twenty people to invest £50 each as a sort of sponsorship. Or even enroll 100 people coughing up £10 each. And you'd have needed to be determined asking everyone who might have been up for it. Ideally, you'd even have made up a one page document explaining what you wanted to do, along with your contact details, information on setting out the plan for the film and completing it all with a synopsis and overall director's vision.

The problem, of course, was that shorts used to



CHEAP AND EASY

Is there a budget way to market a film? We've finished our new short but it now needs a promotional push to get it out there into the public domain. A lot of people seem to think that this is where the power of the web pays dividends. However, is marketing successfully something that can be attempted by anyone, or do we need to pay experts to help us achieve our dream?

Steve, Brighton

JS: When it comes to promoting a short, you're better off doing it yourself. The most important thing about promoting a film of any kind is to identify and target your market. If you've made a horror then email all the horror websites asking them to link to your film. Tweet at all the genre accounts. But don't waste time trying to get Basket Weavers Monthly to promote your work. I watch aghast more often than you'd think as supposedly professional filmmakers fail to understand their audiences and then act surprised when nobody watches their work. Remember that to make the internet work for you, you need content beyond just your film – do you have stills? Storyboards? Concept art? Anything and everything visual needs to be used to get potential audiences to connect with, want to watch and, ultimately, talk about your film.

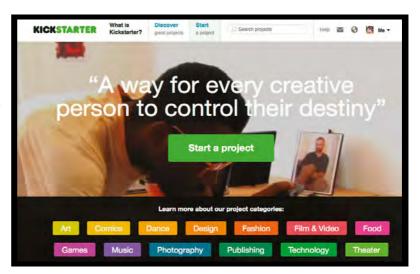
have no real hope of making any money. There are exceptions, as is always the case, but generally speaking you are making a short film to showcase your abilities and those of your friends/ colleagues - so the investment is in you, rather than in a commercial endeavour. As such, you owed it to anyone kind enough to give you money not to waste it or spend it when you didn't need to.

The internet has changed all

of this, however, and now with sites such as Kickstarter, your short film funding problems are potentially over. The entire internet is your portal to investment and, just as long as you have a suitably sexy pitch, you have a decent chance of getting your film funded.

DREAM TICKET

I'm a little bit stuck with the documentary that I've filmed over a period of six months.

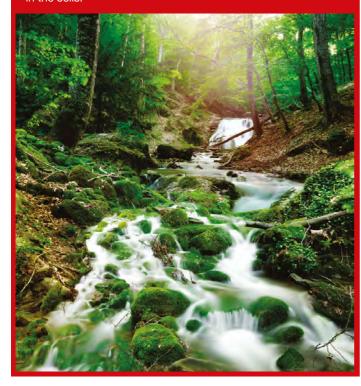


COUNTRY FILE

What's the deal as regards shooting a film in the great outdoors? We want to do some location work in a nearby forest, but think it's owned or managed by a charitable trust. Do we need to get their permission or offer to pay, or would you advise just winging it and hoping that nobody noticies a handful of filmmakers hiding in the woods?

Natalie, Richmond

JS: If you're talking about Richmond Park (or even if you're not), you really do need to find out who owns it and seek the appropriate permissions. I'm all for guerrilla-style filmmaking, but in the case of private property or something that could be a conservation area, you are better off trying to get permission, rather than winging it and then spending a night in the cells!



I'm all for guerrilla-style filmmaking, but in the case of private property...you are better off trying to get permission

I have literally hours of footage and realise the need to edit it down to a more reasonable length. However, I have no experience with this aspect of filmmaking. Can I get hold of the software to do this and is it easy? Or do I need to call in professional help to turn my dream into a reality?

Simone, Tavistock

JS: It depends how quickly you want to cut something

together and, needless to say, your technical aptitude will be the main determining factor in all that. As a confirmed technophobe, even looking at an editing programme gives me a headache, though I understand that user interfaces are becoming incredibly easy to master now. But, editing your own work is a double-edged sword - a third-party editor may well have an independent view of the work, which will benefit the project. Or they might not understand your vision at all. Either way, I don't think it would





do any harm to try and find a local editor who might be prepared to take a look at your footage and give you a view on it. If that doesn't work out, ask me to recommend some good starter edit software next time!

TRICKY CUSTOMER

One of the team on our filmmaking project is causing us grief. He first volunteered his services as a runner, which was fine at the beginning. Unfortunately, in the last few weeks of production

he has become something of a knowit-all. He interferes with production decisions and is also firing up the crew with negative opinions. What's the best way to deal with this tricky situation?

Hassan, Ealing

JS: Fire him. There's no room for dead wood. Give him a warning first and if he isn't beautifully behaved thereafter, deep six him - people like this don't belong on film sets and all they will ever do is drag you down.

MODEL SUBJECT

We've got a script that could be a winner, but it needs to have a gorgeous leading lady to make it work. Can you suggest the best way to find one? We assume there are agencies who have actors on their books who we could contact and then hire the right person. However, we don't want to come across as sexist, but we really do need to have a stunning actor in the lead role. Is this a reasonable claim or do we

need to tread

carefully for fear of upsetting people?

Andy, Wallasey

JS: It is totally reasonable. You're looking for an actor that matches your vision. Unfortunately, no matter which channel you use, from Spotlight to Star Now, or

how clear you make it that an actor or actress needs to be stunning, the deluded uncle Fester lookalikes will still apply. In the X-Factor world that we live in, everyone thinks they're a star. But it's your job to sift through all those headshots and find the right girl for your



PRESSING THE FLESH

Our new movie isn't a sex film, but it does require some full frontal nudity. What we, as the filmmakers aren't at all sure about, is how you go about dealing with this. The script has quite a few pages dedicated to adventures in the bedroom and we'd like to keep this in as it's an integral part of the film. Do all actors expect to have to strip off as part of the brief, or will we need the services of professionals who specialise in being starkers in front of the camera?

Dave, Watford

JS: Nudity is a funny thing in movies - some actors and actresses are totally comfortable with it, others just can't deal with it. We all have our hang-ups. You just need to be upfront about what's required from the actors when you approach them. Recently, I cast the leading lady in a film in a role that required quite a bit of nudity. It was explicit in the script, but even so the director took her for lunch and explained very carefully exactly what was required of her. She was comfortable and happy and couldn't wait to start. Three days later I took a call from her agent saying she'd dropped out because she'd changed her mind about the nudity at the behest of her boyfriend. The point of this story is that it really is a sensitive point and you need to handle it tactfully. If it is obvious that an actor isn't comfortable with it, don't cast them, because reservations at a meeting will generally only get worse once you're on set and time is costing you money.



movie. It's a constant irritation to me that almost daily I hear from random actors saying 'any castings going?'. They seriously need to start teaching them at drama school that it works the other way round - when there's a casting call, actors apply for it - if they're suitable. It never quite seems to work out that way and, adding to the situation, the social networking sites have made access to casting directors, producers and film directors even easier!

A BRIDGE TOO FAR

We've been shooting a rough and tumble adventure with more than its fair share of villains. It's a hard-hitting crime caper, the sort of thing you produce to great effect. Unfortunately, during a stunt scene, one of the actors had his teeth smashed with a baseball bat and he now wants us to foot the bill for his dental restoration work. Should we admit liability or tell him to sling his hook?

Harvey, Leamington Spa

JS: You should really be asking your insurers here and not me.



What are your thoughts on having a couple of producers? I want to make a film and have a good friend who fancies



himself as someone like you. Therefore, he is suggesting putting up some money and wants to go side by side with me taking on production duties. Do you think this could be an awkward and possibly confusing move? Is it best just to stick with one Guv'nor?

Jim, Hull

JS: It isn't about two producers, its about how you divide responsibility and, most importantly, the personalities involved. It isn't unusual to find partnerships where one producer physically produces the film and is on set, while another handles finance, sales,

a big fan of two producers in the same role as that generally just muddies decision-making, though there are of course many instances of it working out great. However, what it sounds like vour friend is asking for is to be a creative executive producer and this can be dangerous. If it's his dollar then, unless you have a pretty watertight contract, he'll always have the last word. Is that what you want? A ship can really only have one captain. If you're prepared for the possibility of basically being second-in-command that's fine, take his money. If you're not, try and talk him into a more traditional executive producer

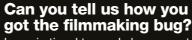


A ship can only have one captain. If you're prepared for the possibility of being second-in-command that's fine, take his money



DIRECTOR INTERVIEW GOING GUERILLA

Digital FilmMaker talks to Jon Rosling, whose gritty drama Five Pillars explores the state of the nation in thought-provoking fashion



In aspirational terms, I always wanted to make films really just to tell stories, to entertain other people. But I grew up in the 1970s and 1980s when the digital technology that enables people to do that via film in the current age simply didn't exist. So really it was a confluence of a long held desire and the arrival of affordable digital filmmaking tech in the early 2000s that enabled me to fulfill my aspirations.

What kind of filmmakers inspire you?

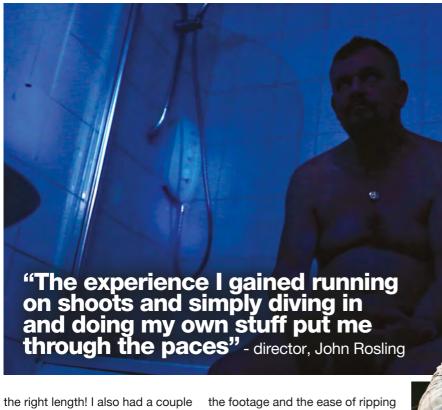
Filmmakers who tell stories well, who create characters that are believable and effective in moving the audience, filmmakers who teach you something or make you think. To that end I'm taken by as diverse a selection of filmmakers as Peter Jackson and Krystof Kieslowski; Quentin Tarantino and Stanley Kubrick. Each of them brings their own style, but each of

them knows exactly how to put their story on the screen and then in the audience's mind.

What kind of kit did you learn on?

The first camera I owned was a Sony FX1E, although I'd had some experience with the Canon XL2. non-HD, utilising tape and with a fixed lens, it was limited in many respects compared to some of the stuff I use today, but it was a lot more versatile than standard home video camcorders. The biggest trial was bringing footage to the edit suite, which was done direct from the camera via a standard AV USB cable. Very pressuring on the camera's heads and motor mechanism.

Rather than use the on-board microphone I invested in a Sennheisser K6-ME66 mic with boom, gun handle and softie. The mic was great - the XLR cables were less so. Invest in good cables and ones of



of Sennheisser radio mics, which I sold last year and really wish I'd kept for Five Pillars now.

How have things progressed since then?

I stuck with Sony when I moved into corporate filmmaking but moved 'up' to a Z1 Cineform 1080 HD, which is still a fixed lens, but that little bit more versatile. For a couple of short films I directed I had a really talented DoP called Vish Vishvanath, who used a Canon 5D MK II. The wider range of lenses, the in-camera interoperability, the sheer quality of rushes from a card rather than tape convinced me of the next step. I shifted to Canon DSLR for short film and music video work and we just shot a feature-length film with DSLRs too. The camera kit has been supplemented with a follow focus rig and matte box recently. I have the sound recorded separately now too, as it should be done by someone who specialises in that field.

Did you get a formal filmmaking education?

Not at all. I've always been technically and technologically



minded, settling with ease into using new technology. The experience I gained running on shoots and simply diving in and doing my own stuff put me through the paces and in that kind of 'in at the deep end' situation where you learn very quickly!

The crew I've gathered around me in the last few years have taught me a lot about the process too. Rob, my producer on Five Pillars, has worked on some major productions, such as The Iron Lady and so he brings his skill and experience with him; Dave Walker, who recorded sound on the last few films I've made, has worked on major productions too such as

Entity. I take the view that you can do a film degree at the end of the day and it can hold you in good stead in many respects, but you need the on-set experience - and experience of failure - in order to really educate yourself about filmmaking (and about anything in life, really).

So what did you produce in the run up to **Five Pillars?**

I worked on a number of educational projects in the early and mid-2000s (given my background in formal education) and from that managed to pull running and production roles on







TV commercials and short films. I created a short one-minute movie for an Orange BAFTA competition in 2007 and then went on to do a few more shorts, short documentaries and music videos. I was recording archive work and promotional videos for local authorities, charities and organizations up to 2012, which is the point I decided I needed to do a feature to really progress.

What's the idea behind Five Pillars itself?

I wanted to create a snapshot of ordinary people living in England in the here and now, a story that touches on some of the issues affecting the country, the people; the society of which we are part. I feel very strongly that there is a crisis of identity occurring for the 'ordinary English', brought about by economic insecurity, but

"Shooting was done in three fortnightly blocks, with a break in between to allow cast and crew time out"

reinforced in part by a shift to a more multicultural society and also by large-scale immigration. That sea change has brought different values and cultures into England and has created a situation where many English people feel their own identity is threatened. People have been very conscious of the influence of Islam on Western society, and sensitivities have been very high since 9/11. I wanted to tell a dramatic story within a framework of questions: what are our values? What are our beliefs? As Islam has five pillars of belief, which define it as a faith, what are the five pillars that define our way of life? (And I include the ethnic and diverse cultures from around the world, now here in England, within that definition of 'our'.)

So we answer that question with the five themes of the film and

through the five central characters. It's almost asking of the whole audience - 'indigenous' and otherwise - what kind of an England do we want and what are the principles at the core of that?

How would you summarise the film?

Returning from the war in Afghanistan, ex-soldier Darren finds himself disenfranchised by a society struggling to find its identity. Best friend Paul has moved to university, while his other friend Gary has joined the extremist ranks of the National Defence League and spends his days raging against the 'threats' of immigrants and multiculturalism. Meanwhile Darren's ex-girlfriend, Sophie, has grown distant and doesn't want to know him now that he is back from the war. His



only connection with anyone seems to be with his once estranged grandfather, a man who harbours his own dark past, one that bubbles to the surface when Sophie is propositioned by a young Asian boy. Darren is clinging to an identity that is no longer relevant in a world that's moved on. You don't have to be a genius to see what that is saying about our country today.

Can you tell us where and when it was shot?

The film went into pre-production in September 2012 and we started shooting in December. Shooting was done in three fortnightly blocks, with a break in between to allow cast and crew time out and time to do their regular day jobs. We wrapped on February 8th, with some pick up shots being done in April. It was shot entirely on location in and around South Yorkshire.

Presumably you had a small budget?

We describe the production as a mega-micro-budget feature. We raised £5,000 from private investors, with which we have

made the film and are promoting it to festivals. We attracted people to it by saying it was about the story and the desire to tell that story well; and from that we would have something to show what we could do, which in turn would attract bigger investment in the next project. To that end cast and crew offered themselves for a fixed expenses fee, plus a profit share dependent on their role in the film.

Are you satisfied with the outcome?

I knew - given the talent we had across the board - that we were going to end up with something effective. I'm pleasantly surprised we've ended up with something that looks and feels like a megabudget feature rather than a mega-micro-budget feature. It would be very easy to be bigheaded about the film and talk it up - and I do recognise it's a small scale, budget, British indie flick - but it really does look phenomenal. It was obvious to me that the story and the way it was told would work and in terms of performance the cast pulled out the stops to make sure it did. But the crew really have impressed make-up, design work, production generally, everything is really very good. Dave Walker's sound design and score has been

WHAT SORT OF CREW **WAS INVOLVED?**

We had a broad spread of experience on both the cast and the crew. Crew-wise there were people, such as my producer Rob Yeomans and sound recordist Dave Walker, who had worked on Hollywood-budget productions; myself who had worked up through smaller, high production value shorts and professional work; and other crew members. such as Phil Sykes (1st AD), May Johnson (Production Design) and Nikki Bierton (Production Coordinator) who were just starting out, but who had done a few projects before this one. And, of course, we had some newbies who were excellent in their field. but who hadn't worked on a film before such as Victoria Roberts (make-up artist).

There was a similar situation cast-wise. For some of the players, like Amin Ali, this was their first time in front of a camera: others like Adam Probets. Rachel Lucv. Charlie Glossop and Aaron Jeffcoate had done some TV and film work before, but found their first major role in this film. Then we had people with much more experience - like Tom Bott, who starred in the 2009 film Shank; Mhairi Calvey, who starred in Braveheart and is due to star in Rebel City Rumble; and

> the legendary George Newton, who is known for his work with Shane Meadows in This Is **England and Dead** Man's Shoes.

greeted in test viewings as something as good as a big budget Hollywood blockbuster would deliver. So I'm very satisfied we've got something that works and will appeal to audiences.

Where will we be able to see it?

The film was completed in August 2013 and so we're submitting it to a range of festivals in the UK and abroad. We're looking for a distribution deal so that it can



be seen in the cinema at some point, which is where it is meant to be seen. DVD and streaming distribution will follow hopefully. While it's a great experience to make a feature, I am also focused on the investor's risk as well as my own - it's a business venture at the end of the day and it needs to return some money to those investors. Cast and crew (and myself) are on a profit share too! So to that end getting the right kind of distribution deal - right for the film, the filmmakers, and right for Eye Films - is of paramount importance.

What filmmaking lessons did you learn from it?

In practical terms, the biggest lessons for me were giving myself time, both in the preparation and in the shoot; and making sure you have the right people in the right role.

And you learn that sometimes the best things in your film aren't planned - they just happen. You get a creative idea for a shot; an actor pulls a line or a look out of the bag; the light falls across a scene in a way that will never happen again. You learn to take those moments and recognise that all the technology, planning and preparation in the world cannot prepare you for what - sometimes - just happens.

Would you do anything differently second time around?

Of course! Time was an issue with Five Pillars - we were under pressure to create and turn around the film quite quickly because the investors return is time-locked. They're looking for something back within a certain amount of time. So having an appropriate amount of time with the script, themes, rehearsals and in pre-production would be a difference. But then I don't know a filmmaker that wouldn't say that, even Francis Ford Coppola when he was making Apocalypse Now or William Friedkin when he spent 18 months making The Exorcist.

That time would allow me to do other things differently too - a dedicated DoP, probably shooting in 4K, being one that springs to mind.

So what lies ahead?

Selling Five Pillars in the kind of deal that is right for all of the stakeholders is the key to the future. Beyond, and alongside that, Eye Films has a couple of projects on slate and I'm looking to raise some investment to develop those to fruition, which will probably mean partnering with someone more established.

Most interesting is the featurelength script called How To Fly Your Kite, which I've just finished and which has been in development for about two and a half years. There's some promotional stuff for that being done shortly to make that investor ready; and there are a couple of known British actors plus one who can only be described as a genuine cinema legend - who have said it has the potential to be a really, really great British classic. They're interested. But it's a big project, far bigger than anything I've done before, so I'm looking for the support and the finance to make it



a reality before I'm ready to say it's off the launchpad and has cleared the tower.

Are you excited about the future of filmmaking?

In terms of the small-scale filmmaker, working out of their own back room or garage, or even small studio space, most definitely. The technological capability and the talent pool to create high-quality movies is there - and I think the small scale, indie filmmakers have the real world experience that allows them to create genuinely captivating stories. As the tech increases, their vision will increase to make the telling of those stories even better.

For the bigger budget filmmakers, I think they're at a saturation point. The pace of tech







change has been incredible but to some extent using that tech, showing that tech off, has been at the expense of the writing, the characters, the story. I felt that with Avatar. Beautiful to look at, but just not quite satisfying storywise for me. I felt the same with Man of Steel, which has some wonderful writing in it, but didn't quite hit the mark because of that third act.

WHAT KIT ARE YOU KEEN TO TRY OUT ON FUTURE PROJECTS?

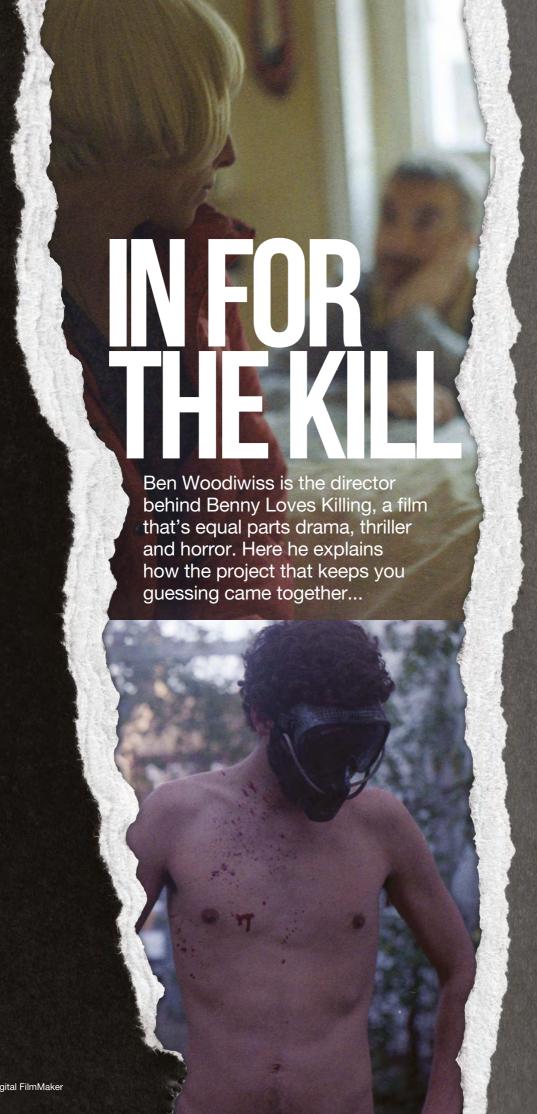
The kind of attention Five Pillars is drawing, and the kind of attention we want for it, dictates the future direction technically for me as a filmmaker. We're looking at shooting How To Fly Your Kite on 4K. We can't really do anything else. Obviously, the greater time that project requires will push us towards more creativity with shots too. I'm not a major fan of green screen, but I've seen some fantastic stuff done to expand locations and widen the scale of the visuals on project (mostly TV, actually). Maybe we'll get to try some of that too.

ANY TIPS AND TRICKS FOR FELLOW FILMMAKERS?

Think. And listen. That really is it. Be clear in your head what your vision is and don't go out and rush at it. Take your time, plan, and just think about what you want to do. And be prepared to listen, to let other people tell you something doesn't work, or isn't going to work. Recognise the strength of your vision, but remember that it is irrelevant if its only audience is in your own head.

Director Jon Rosling setting up a shot with the Canon 550D and follow focus rig





Like many budding filmmakers, Ben Woodiwiss got bitten by the bug early on. Describing himself as intense, opinionated and a nice guy, he's been building up a solid project showcase prior to his latest feature, Benny Loves Killing...

I was always making stuff as a kid, writing stories, acting out plays with my brothers, and then making our own weird shorts on those brutally awful VHS cameras that everyone used to use. Then I studied film at university, but didn't really feel like I was learning anything or doing anything progressive. After leaving university I got an Internship at Troma, shooting Citizen Toxie in New York and Poughkeepsie, and that is where I learned a lot of what I still do. Off the back of that I shot a short film on 16mm, Effortless, which was...a painful experience. And never got finished. I was angry in those days too, and my ability to work as part of a team was negatively affected by that anger. I tried following it up with a few other projects, also shot on 16mm, but the Gods were very much against any of those ever seeing the light of day. Not to mention the difficulty and cost involved in using 16mm.

Back to Blighty

After that I came back to the UK and worked for a few years as a technician, focusing on sound: boom operator, playback, whatever was going. But being a technician is a thankless task, and it didn't really tally up with the way I liked to discuss how to do things. No one listens to the boom operator on a set, regardless of how much sense they're talking. So I decided to segue into screenwriting. I started that in around 2006 and from that time





"I also didn't like the experience of a lot of productions that I worked on. They were angry places, rules with hierarchy" - Ben Woodiwiss, director

to now have written, literally, hundreds of screenplays. I just buried myself in it. I had a lot of meetings, a lot of conversations and some of those scripts ended up getting produced, but not as many as I would have liked. In addition to that, I started to get identified only as a screenwriter. That's what people knew me as, and I didn't like it. I don't really think in words, I think in pictures, and although screenwriting is great, I wanted to make pictures. So in 2010 I decided that I had learned enough from working with Troma, being a technician, and screenwriting that I could comfortably do things myself. I also really liked what I was seeing with digital video at that time, and how it was beginning to, finally, compete with film, and to surpass it on every level with ease of use.

The formative years

Ben's most important 'pre-Benny' production is, he says, without a doubt, Kvinnefrisen (the frieze of woman), a trilogy of non-narrative films he made from 2010 to 2011...

It taught me exactly how I wanted to work when shifting into narrative cinema. It also might help to know that before this I did a Master's in Film, and got heavily interested in the theory side of things. I really didn't feel like I learned anything on my Undergraduate that I didn't already know, and that just ends up leading you down a path of arrogance (well, that was how I felt). So when I decided to go back to university I knew that I had to do something completely outside of my comfort zone, and I had to fall into it completely.

I learned a lot, and I like film theory, but I do think that a lot of it is really dense, or niche, and I wanted to talk about stuff that was right in front of us, right there, but we just couldn't see it because we'd got too used to something. Originally I was going down a path where I was going to make films about the problems of men, but then it hit me that there're perhaps more than enough films out there about the problems of middle-class white men. And that's when I shifted everything onto how we look at women. It hit me that films have a kind of shorthand in how they show



FEATURE: IN FOR THE KILL

and represent women on screen, both as characters, and as nameless figures. I started seeing this everywhere, in everything, and I finally decided what I should do with myself after spending so many years looking and thinking about film. Kvinnefrisen is not an easy film. It's confrontational, it's paced, it's in Norwegian. But to me it's all about archetypes. It's about the films which are playing at the multiplex right now. It's not about niche stuff, it's not about films that fewer people watch. And that's what I'm doing: the films might play as alternative cinema, but they're talking about all of us, and about all films. And of course, the film is beautiful.

A different meaning

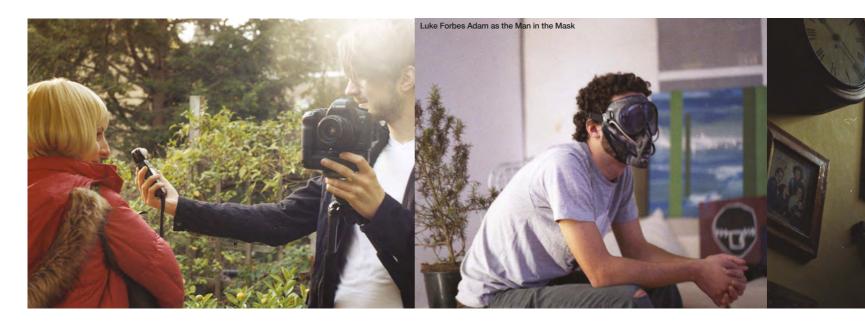
Meanwhile, Benny Loves Killing is an attempt to tell a regular story, but to do so with different ways of interpreting it according to the filmmaker...

I thought 'okay, you're making a film after years and years of talking about it. What do you want from it?' Well, I wanted something that people were going to watch more than once. I love it when I get a film that I can rewatch over and over again, and that really doesn't happen often. So I started thinking about what makes this happen and what doesn't. The key to me was to make something with different meanings, so all the way through the film everything had to have at least three ways of being inferred as far as I was concerned.

I also didn't like the experience of a lot of productions that I worked on. They were angry places, rules with hierarchy, and I resolved that if I was going to do things it would be different: it would be calm, everyone would be listened to, it would be a fun place where people felt comfortable, but also focused.

I also wanted to shake up a little bit of what people think a film is. Essentially, that means shooting in a way that is different, structuring in a way that is different. We're following the rules, to a degree, but in our own way.

In addition to that, I wanted to give good roles to actresses. I was tired of seeing really really



talented women being forced to play what is essentially a prop in a film: they're the doting wife, or the shrewish wife, or the helpless girlfriend, or the backstabbing girlfriend, and so on and so forth; endlessly reduced down to something which does nothing in the film other than give the male characters reasons to do the things they're doing. It's 2013 for crying out loud! Why on Earth are we still doing this!? The women I know are more complicated than this. In fact, everyone I know is more complicated than this.

So BLK is an attempt to 'right the applecart' somewhat. To make a suggestion about doing things differently, but doing them well, and in an interesting way.

A lengthy project

The script, which was written by Woodiwiss, went through a huge

number of rewrites prior to filming got underway it seems...

If anyone were to compare the original script to the finished film it would be barely recognisable. It's a heady mix of stuff I've been involved with, stuff I've seen or heard about, and made up stuff. Originally it was far less emotional, more distanced, but as the scripting process went on it became more and more important to me to do something which had a lot of feeling wrapped up in it. I've been getting very interested in films which make you feel, instead of films which are emotionally cold, and more like a kind of intellectual puzzlebox that a viewer feels like they have to best. I also rewrote and added a fair bit to the script after the parts were cast. Some of the actors brought something to the roles that I thought warranted going back and

tailoring it to their specific style. That was a fantastic thing to do, and I thoroughly recommend it if anyone ever finds themselves in the same position. It just adds so much more to the emotional strength of the piece.

I also think a lot of the way we talk about films shows this level of disengagement that we have from film on a visceral level. We don't let them walk inside and get their muddy feet on our carpet, and I wanted BLK to be something emotionally more than anything else. I didn't want the film to just be some kind of autobiographical account of events, or a collection of moments from other films. Where's the fun in that? It has to be its own thing, not just a piece of me that I show people, or a compilation of scenes from other films. And it's for that reason that I call it a heady mix of influences.

that people would open up to

Despite its title, Benny Loves Killing isn't really a horror film, although that's done nothing to stop the interest from horror circles...

Benny is about making a horror film. There are aspects of the horror genre that blend with her life, and, of course, sometimes the film is actively discussing horror conventions. But I think that if we sold BLK purely as a horror film there would be a lot of









confused and angry viewers. It's a drama, or a mystery, some people even call it a thriller, but I like to think that it transcends genre for the most part. It's 100 minutes of someone's life, both as a real experience, but also as a life seen through a lens. It's not realism, it's something else.

To be honest, the interest from horror circles has come as something of a surprise. Personally, I have a lot of time for horror films. I think they often break up genre convention and tropes, and horror audiences are happy for this to happen. So BLK is something that happens

kind of within the world of horror films, but also outside, and maybe this is where this appeal comes from.

I had hoped that progressive horror viewers would find something they liked in the film, but that's definitely not where I saw its appeal lying. So the fact that it is becoming so noticed on the horror circuit is wonderful, if occasionally confusing. But, and I stand by this, if you show it to a room full of people expecting a pure horror film, they're going to be upset, because that really isn't what the film is. I've introduced BLK at a number of screenings now, and there really is no best way to do this. I've found that the right words to get people prepared for the film simply don't exist, so these days I subscribe to a 'less is more' approach and let people feel their way through the film.

Making the grade

Once filming got underway, Woodiwiss felt it was crucial that performances came first, so the spotlight as turned firmly onto the actors themselves...

I've seen a lot of low-budget (and, to be fair, high-budget) films where everything is



interesting, and looks great, but the performances are a little stilted. What I thought would help was to not put the actors in straightjackets by giving them limited space to work in. So what we did was put the actors first. The scenes are filmed in their entirety, in long takes, so that the actors get into the mood of the scene. Mood and performance became all-encompassing to me, and I absolutely loved this way of working. Pauline Cousty (who plays Benny) really seemed to enjoy this too, perhaps as she's a Meisner actor, and is always looking for something to bounce her performance off.

We'd rehearse the scenes, and I'd encourage the actors to just keep going: if something breaks, keep going, if someone fluffs their lines, keep going, and so on. You cover it all from different angles with different lenses and you end up with an absolute wealth of material to work through. I had hoped that there would be more improvisation in the film, and I did keep encouraging people to move away from the script, but the majority of what you see on the screen was on the page. There are a handful of improvised moments in there, and two completely improvised

scenes, and that was a really invigorating, exciting way to work. You've got the script there to fall back on, so why not free-form it from time to time? We'd also do everything twice: with camera, and without. There's a lot of moving around in the film, and it was hugely important to me that



"One thing I learned from working with Troma is that as soon as you start paying for things you can't stop"



light, but occasionally we'd use small LED lights. The edit was done on Final Cut Pro 7, by the remarkably talented Anita Faria, and the Grade was done on Baselight by my brother Aubrey Woodiwiss, who is one of the top

five young Colourists in the

business. His involvement really gave the film that extra kick of quality.
All of the kit and formatting that we used made for an absolutely beautiful

workflow.

No hitches
whatsoever.

Of course, unsurprisingly, money was short during production with Woodiwiss having to complete the project with essentially no budget at all...

Money's always short, but on this film there was pretty much no money whatsoever. One thing I learned from working with Troma is that as soon as you start paying for things you can't stop. So the main focus is to not start paying for things. Obviously, sometimes you have to part with money, there are no options. But we genuinely got a lot of goodwill from people, and tended to work more with people who understood that we were doing something bigger than we could, but that if everyone pulled together it would get done. What's key for me too is that these people who are coming to help you out are talented and have ideas, and that if they get to go home at the end of the day pleased with what they've done then they're going to be less upset about not getting much (if any) money. But people didn't get paid because we didn't have any money, not that we were holding out on anyone. I know that there's a lot of people out there who think that this is a terribly unprofessional way to

the sound was clean, so after the camera was wrapped on a take we'd go again, moving through the spaces, with the mic closer. In the end we didn't need a lot from these 'sound takes', but it was invaluable to have during the edit.

Rehearsing lines in readiness for a ta

Doing the shoot

The kitlist used to shoot Benny Loves Killing was kept short and sweet, with a Canon 5D MK II, with three prime lenses: 50mm, 100mm, and 35mm being the camera of choice...

As the shoot went on we started to use the 35mm lens less and less. Obviously, it makes sense to get a master shot of each scene done on something wide, but I just never really loved it, and started leaning more and more on the 50mm and 100mm lenses. For sound, we used a Tascam DR-40 with a Sennheiser 416 boom microphone. Camera and sound were like a ballet duo: moving through the spaces together, following the actors everywhere they went. It's generally natural





insight into theory really helped to keep the ideas that we were pursuing pure. We also got Orsetta Hosquet as a production designer and propsmaster through Nick, and she found our make-up artist, Jessica Kell, through her association with RADA. That was a boon.

A positive result

Despite the financial constraints and other pressures that come to light during a film production, Woodiwiss remains more than content with the outcome...

I'm elated. I tried not to get a concrete version of the film in my head. I read this thing that Terry Gilliam said once, about how a film slowly moves further and further away from the picture in your head, resulting in him becoming more and more disenchanted with the entire project. That sounded depressing, so I tried not to get too committed to any one way of doing things. Obviously there are a lot of moments which occur in the film in a very specific way, and I knew that these were going to happen, and that they had to happen, but I still kept away from simply trying to recreate a series of pictures in my head.

I kept direction of the actors to a minimum. We'd rehearsed it all before, they knew their lines, so it was just a case of finding the right tone and speed for the scenes, and a lot of that appears to you as you're in the room on the day. Actors know more about acting than I do, so I trust them to find the right path. If I did have to step in it was usually with minimal notes, like 'slower', 'with more love', or something like that.





work, but I don't see anything unprofessional about gathering together a small group of likeminded, creative, enthusiastic people to work together on something that gives back to everyone involved. I'd much rather do that then get paid an extortionate amount of money to work on a project that I have no investment in and feel disconnected from. How is that any way to spend

vour life?

Assembling the cast and crew, meanwhile, was largely done through the placement of advertisements, with a crew made up of people who'd helped on earlier projects...

The cast came largely from mandy.com, but also another site... the name of which escapes me. Basically, we put the ad out on Mandy and then this created the same ad on another service. There were a few parts that we filled with people who heard about what we were doing outside of the ads, and just got in touch. Like I say, like-minded people.

The crew were largely assembled from people that

met in other capacities, with the exception of Director of Photography Markus Ljungberg. I was forwarded his details from a friend, purely as 'a good guy that I think you'd get on with', and when BLK became most definitely a thing that was going to happen I gave him a call. That was an amazing piece of luck as Markus is an astonishing DP, and incredibly flexible and interested in getting on board with my, occasionally, difficult requests. Other than that, the producer, Nick Jones. and the editor. Anita, were both on my Master's course, and both of them having that



Getting BLK seen by the filmloving public, however, has not been quite to straightforward as Woodiwiss would have liked, having previewed at festivals only up to this point...

I am trying to organise a London screening in the near future, but organising a good quality venue is not easy, especially when money is tight. However, it has become quite apparent to me that I'd rather people didn't see the films at all than in surroundings which aren't right for showing films. I've seen a lot of places that just don't have the right speakers, or projectors, and while it's important to get people to see your film there's no point in screening somewhere like this as all it means is that people transport these shortcomings onto your film, instead of the venue. I know that the future means a lot of films are going to be seen on small screens, but I just love the big screen experience, and BLK is very much intended to be a big screen experience. It would make me sad if everyone saw this film on their phone instead of at a cinema, although that is the likely future of everything.



Nevertheless, the film has been attracting positive reviews thus far... That was a surprise too. I mean, I knew it was good, the people who worked on the film knew it was good, but we didn't see that coming. I thought critics were going to be more stand-offish with the film, but for the most part they really seem to have got on







board with what we were doing. Often you read a review and the approach is 'it should have been like this', but criticising something for what it's not is kind of insane. When you make a decision about what to do, and how to do it, there's a reason for that decision. So for someone who's not involved with the process at all to





"We have two concrete future projects: Watch Me All the Time, and an untitled film, currently being discussed"

say 'the film should be like this' is, in my opinion, not cool.

I think that we need to get away from watching films from a superior perspective, and most importantly, from a literary perspective. You read reviews and everything is about character, plot, dialogue, etc, and that's the review for a book. Films have those aspects, but they also have a lot more going for them, and I think too often we limit the discussion to elements that are shared by both films and books. Anyway, getting back to the point, yes... the reviews have been very good. Some of them have been

fascinatingly insightful for me, as I'm really keen to know what's going on in people's heads when they watch the film. And it's clear that people (usually) know there's more going on than meets the eye.

Time for another?

Having enjoyed the BLK experience immensely, Woodiwiss has no qualms about doing it all again if given the opportunity...

I'd be doing it right now if I could. It's an enormously enjoyable experience. I don't have anything negative to say about it at all. It's invigorating, it gets you thinking, it's something that feels really, really good to be doing: meeting people, talking, discussing aspects of life that we usually ignore. There are no negative features to it whatsoever. Some people find it stressful, but I really don't experience that part of it. Sometimes you meet a problem, but you just find a

solution, and often the finding of that solution is extremely satisfying and fulfilling. Basically I love film more than anything. It's important to me, and I care deeply about cinema. And to spend your time discussing and making film is...well, that's just as good as life gets for me.

We have two concrete future projects: Watch Me All the Time, and an untitled film, currently being discussed between Nick and myself as Two Chicks, but that is very unlikely to end up being the final title. Both look like very easy and very difficult films to make, but in different ways. We're very much leaning towards doing Watch Me first, and to take the central character out of the feature script and to put her in her own short film, distinct from the feature. That way we can get up to speed on the style and tone of the next film, and also have something to show people to generate interest

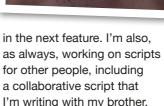


in the next feature. I'm also, a collaborative script that I'm writing with my brother, Aubrev.

Enjoy yourself

However, while he may describe himself as outspoken, ask Woodiwiss if he has any candid words of wisdom for other filmmakers and he is less forthcoming...

The idea of giving wisdom a million miles away from the way everyone will look at you and go 'Oh, here's a nice guy



FEATURE: IN FOR THE KILL

who knows what he wants. I'm

not always 100% sure why he's

seems to know what's going on,

Other than that, you just have

doing things this way, but he

to ensure your film looks and

sounds as good as possible.

Technology has moved along in

leaps and bounds and there is

absolutely no excuse to have a

days. That might sound harsh,

film which looks below par these

and I know a lot of people will say

things like 'as long as the script

the film looks', but I don't agree

with that in any way whatsoever.

I don't get why I still see some

people exporting their films in

soap operas. You need to stand

out from the crowd, and you're

not going to do that by giving it

anything other than everything

you've got. Are you going to go

to your wedding in a string vest?

Hell no. So stop dressing your

On a more positive note, I

would also encourage filmmakers

to find their own way, and not to

imitate other people, or structure

their film around things they've

possibly more of a bugbear for

And have fun. Seriously.

seen in other films. But that's

me than it is for anyone else.

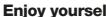
films like that.

low-res, or lighting them like

is good it doesn't matter how

so it's all good'.





to other people makes me feel like an ass. I don't really think I'm better than anyone, but I am definitely very different, and I'm very very opinionated. I guess I do have a very very relaxed attitude toward filmmaking, angry young man I used to be. The mood on the set is crucial, everyone's going to be watching you to get an idea of how to behave, so I would advise considering this carefully. Be clear, and know what you want, but speak to people nicely. That







DIRECTOR INTERVIEW Actor, director and producer Mike Archer discusses production of the first independent short film from Old Lamp Films: The Journey of Alfred Small Above: Mike Archer directs Right: Actor Philip Goldacre How did you become a filmmaker? I'm from an artistic background. When I was at school I had a strong talent in drawing and illustration. I did that up until I was 18, but my failure to get into an art exhibition in Durham ended my desire of being an artist. By that point I'd attempted to write a film script and was fascinated with the notion of interpreting written word into visual images. I guess that film was a logical progression in art form and so I went to York St John University and studied Film and Television production. It was there I directed my first short Suzie, which was a

dark look into obsession, before

producing Oranges and

(about genetically engineered children). The experience of that was invaluable. I worked with a TV personality of the 80s, which gained us press coverage and delivered a film that had an interesting message to say. However, the unexpected addition to my time at university was my desire to become an actor. I moved to London to train at a drama school. Over the last few years my time on set as an actor across both independent and mainstream films has taught me first-hand about the mechanics of filmmaking.

...Actor and filmmaker

Yes, it's a good thing to do. I think working as an actor helps you understand how to be an effective filmmaker. You know what is required in order to deliver an effective performance on camera and how you can inspire other actors to do the same. When a director asks you to turn your head left slightly and it feels really unnatural, you know that the camera will see it differently. As an actor you learn to be instinctive and that is something I try to be as a filmmaker. Great art comes from instinct.

How long did it take you to move from development to production?

We conceived the idea in June 2012 and moved into preproduction in February 2013, so eight months. But we used that time to fully develop the project on all fronts visually. Storyboards were instrumental in



HOW DID ALFRED SMALL COME ABOUT?

It took a long time for me to feel ready to make a go at running my own production company. But even longer to come up with a story I cared about. My problem initially was I wanted to tell too big a story with special effects. One day, while on holiday, my girlfriend Amy said, "You need to do a story that's just about people; something that is about 'the now'." So I pulled the idea from several sources. I'd had the idea of doing a short about a grumpy old man who hated society, but inadvertently became a hero

and I'd recently read about public disorder taking place on public transport, something which stirred my feelings. I pulled these ideas and created the first draft in three days. I'm a great believer that if something writes itself so easily then you should explore it further. The first draft was about perception and the reason why but, as the script developed, the meaning changed. Grief became a major component and domestic violence crept in. By the sixth draft we had the story we wanted to tell - a story about friendship. After that it was about redrafting and redrafting to

refine the details. I pulled a lot from personal experience; something that I think helped give the script the connection it had with everyone who read it. There were tears before we even began filming.

One day, I sat down with Amy (who I hadn't let read the script) and asked her what she thought the story should be. What she described was almost what I'd written. It was then I knew we should move forward.



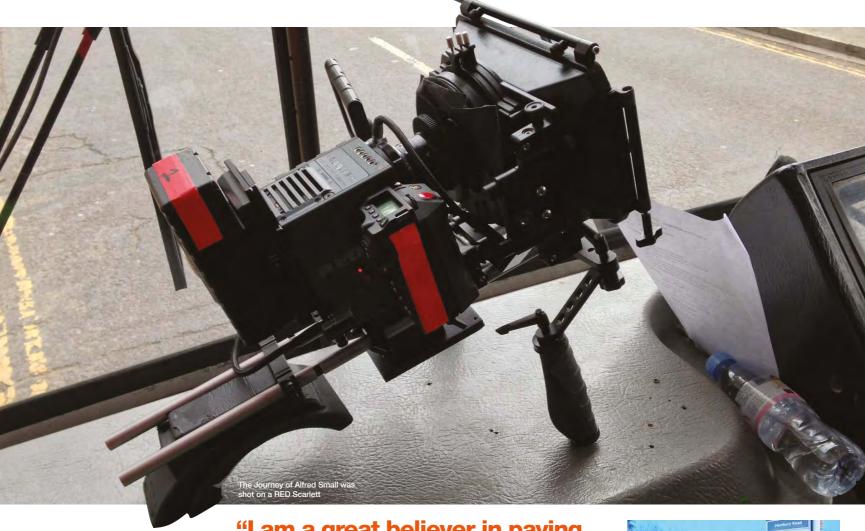
"We paid a lot of attention to casting the right actors for the roles and held a fairly long casting **Session"** - Mike Archer, actor and director



this. Initially, I drew the boards but I was interested in exploring other perceptions on how the movie could look, so we worked with an artist called Andrew Dodd and Stephan Scally to create another set of boards. We developed mood boards to explore looks and feelings and even pre-visualised the film - scanning the storyboards into a computer, using Photoshop to break them up into elements, animating them in After Effects and cutting the footage together in Premier Pro with a temp sound track and dialogue. The idea was

to make sure that there was one unified vision of what we wanted to achieve, long before principle photography. I was able to use all these tools to convince people to join the production, but also to develop an effective strategy of the best way to accomplish the film within the confined framework of budget and schedule.

We paid a lot of attention to casting the right actors for the roles and held a fairly long casting session. Having good actors who know the ropes and create



compelling characters can make or break the film and in Alfred it was important to get this right. That is why we were casting for months. It was the same with the crew; and finding the locations and props and everything – working roughly every day to bring the elements together.

That is a lot of work!

It is, but I believed in the project to justify doing it. As director and producer I was able to fully satisfy myself creatively that the project was feasible and how to do it. You need a game plan in order to move forward. Of course, occupying these roles as well as writer, editor

"I am a great believer in paying people for their skills... it required delicate negotiations to ensure everyone was happy"

and a host of other things meant I was burning brain cells. One day I woke up not really knowing what to do next. That was when Oriana Ornithari came onboard. She was enthusiastic about the project and having just completed Two Days in the Smoke, she brought a ton of knowledge to the table that really allowed us to move forward in a way I never thought we could. There comes a point when the



project consumes your creativity and you cannot stop thinking about it. That is why Film is such a collaborative nature - you surround yourself with the best people you can get and let them do their job and the process becomes easier and you remain calm.

What about finance?

In order to finance Alfred we initially attempted to run a crowd funding campaign to raise the necessary

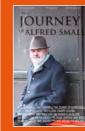
finance. The initial budget topped out at £8.5K, a figure that represented the ideal amount to create the film. Crowd funding as a platform for raising investment is an excellent idea in theory. It really requires you to evaluate your own project and structure it as a business proposal. The problem independent producers now face is one of massive overcrowding. We were able to achieve a sizable portion of the budget through



ABOUT THE FILM

The Journey of Alfred Small is the heartfelt tale of a griefstricken old man named Alfred Small and a young single mother, Kendal, trying to escape an abusive relationship. When their lives collide on the bus they are travelling on, both Alfred and Kendal discover that in their unlikely friendship lies the comfort to let go of the

Directed by Mike Archer (Easy Virtue, The King's Speech) and starring Philip Goldacre (Tomb Raider Ascension, The Bill), Tayo



Elesin (Law and Order UK, Holby City) and produced by Oriana Ornithari (Two Days in the Smoke).

considered using the 28 Days Later route - downgrading camera equipment to take advantage to what was available - mainly an old Canon XL1S kit (Yes I

still believe that old equipment can yield descent results) a conversation which caused a little disagreement with the DoP. But ultimately we figured out a way of making it work in the way we originally set out.

Did you pay the cast crew?

Against advice; yes we tried to. It was minimum flat fees but I am a great believer in paying people for their skills. Yes it required delicate negotiations to ensure everyone was happy and ballooned the budget slightly but what we ended up with was a team of people who I could trust implicitly to do the best work they could. That and excellent cooking, which at one point was being transported half way across London from a Unit Base to reach us in time by our very own creative Producer, Amy Holleworth, (my girlfriend). Everyone pulled out the stops while being conscious of budget. Simon Shen

(Cinematographer) was someone I could collaborate with (any suggestion he made always made my ideas better) and his inclusion allowed us access to the RED Scarlett and an awesome camera and electrical crew. From both an artistic and business sense, it was investment in the talent. All my heads of department (Nina Igbino in Make Up, Barbara Elum-Baldres in Costume and Emily Meech in Art) worked wonders with very little resources. The crew ended up

being 35 people on the production side. Horrendous - yes. Worth it? Definitely.

What about the kit?

Our camera kit was not terribly big but we pushed for the best we could. We ended up shooting on the RED Scarlett with a good compliment of lenses. These are important. It's not the camera you choose but rather the lens. Rubbish lenses can ruin the look. We recorded the RED Raw at 4K



friends and family but nowhere

near our target goal. When the

campaign lapsed we had to face

a difficult decision. Wait it out or

an alignment to what we thought

we could afford - and worked to conform the script to achieve this.

The result was everyone having to

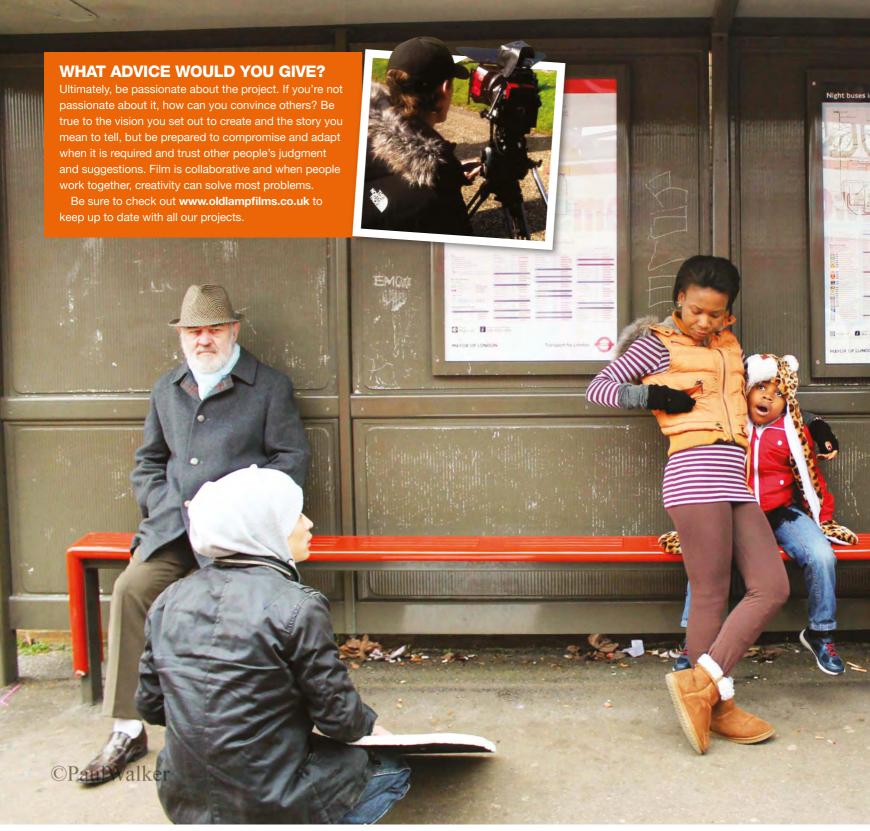
work that little bit harder to achieve

the desired result but coming out

on top when we achieved it.

figure out a way to make it happen. We slashed the budget to £4k -





and got a fantastic amount of detail. Our lighting kit though was sizable. We used a compliment of Are Tungsten lights such as the 2K, 1K and several 650watt and Kino Flo's. These were supplemented with lots of flags, poly boards and grip equipment. We were rigging these lights in all manner of situations including a working bus shelter, a moving bus to a private house and they proved invaluable in helping to craft a gorgeous image.

What problems did you encounter along the way?

Not many, but I think that was down to the intensive preproduction we undertook. We minimised most of the problems before. Planning is of paramount importance when schedules and finance are tight. You have to learn to be economical in the way you choose to shoot a scene. With Alfred, we were on such a tight schedule of five days to cover

some fairly complicated scenes. Because I worked to plan out the film months before moving into pre-production we were able to achieve almost 86 set-ups with an average of 4 takes each.

Some things you cannot prepare and other things require compromise. We had to do a last minute change of schedule when on the night before the first day of shooting, the location we were going to shoot our hospital scenes had moved us forward

a few hours. We were already to the wire with this place. Cost was slightly prohibitive but through negotiation we were able to get two hours shoot and one-hour rig and de-rig. A sudden change in schedule caused last minute panic but everyone rallied together and we were able to get in, get the scene in the can and be out in our time frame. It wasn't ideal - but it worked.

A major scene and turning point of the film involved a violent attack



on a double decker bus. So we chartered our own double decker bus and ensured we went through the proper authorities to make sure they were aware of our presence. Planning was everything here. The scene had a knife and I wanted to make sure everyone knew what he or she needed to do before we got on the road. This involved intensive rehearsals with a trained coordinator who put together a fantastic, dynamic and brutal fight. It was also very realistic to

the point that our full rehearsals in a quiet street of Chiswick attracted the attention of the local residences. They contacted the Metropolitan Police who then closed the street and converged onto the bus. The officers were relieved that this was just a film shoot but misplaced paperwork cost us shoot time. Just 25 minutes later we were back on the road and shooting the scene and attracting curios attention across West London. We even got our weapon





"Because I worked to plan out the film months before...we were able to achieve almost 86 set-ups with an average of four takes each"

back. I think the reason we were able to do this was our professional attitude and transparent nature. Never once did we try to hide the fact of what we were filming. Dealing with the proper authorities can save you time and heart ache. West London Film Office ensured we were able to film for two days in an Acton Council Estate and graveyard uninhibited and for a very reasonable price. If you can do it - then do it.

What stage are you at now and what's next?

Right now we are deep in postproduction with an aim to have a finished film by October. There are plans for the screening to take pride of place amidst an industry event to fully announce the future projects of Old Lamp Films as we're developing a slate of feature films. Our next project is already in development. It's called The

Haunting of Boat 65, which is an invigorating and fresh take on the haunted house concept alongside other projects from a range of genres.

Alfred is destined for the festivals and an online release next year. One person said to me 'Isn't that a bit of a long time frame to do a short?' Yes it is, but I'm determined to get the best opportunity we can out of it. When we started on the project we wanted to deliver something that had a cinematic feel and that takes time. There has been such a strong response to Alfred already and we owe ourselves and the audience to get it right. The future of Old Lamp Films was never fully wrapped up in Alfred but with it we always wanted to establish the key relationships and production process that will lay a solid foundation for the future. Through determination and commitment we have done that.





An eye on the money

Filmed on a budget of £12K, raised from family and friends, Sweetboy is the feature debut of 28-year-old actor/director Anthony Vander. Raised in London, Anthony has clocked up an impressive list of acting/writing and directing credits in the theatre over just a few short years, including playing in Helen at Shakespeare's The Globe, in Sense at the Southwark Playhouse and touring in Romeo and Juliet with the Love and Madness National Tour. As a writer, his debut play Inhibitions (in which he also acted) featured at The Roundhouse, where his second play Studio 66 was also staged to sell-out audiences. Anthony has acted in the films The Grandfather Paradox (2012) and Fresh to Death (2011). His debut short as a director Hooligan was selected for the Cannes Short Film Corner in 2012.

"My first taste of any type of performance came when I was around 14 years old when I acted on CBBC on a program called Shortchange," Anthony explains when asked about his background in film and theatre. "I also presented one of their GCSE Bitesize Revision programmes. I then went onto study Media Studies and Sociology at Goldsmiths University. Later down the line, when I knew I wanted this to be a profession. I did National Youth Theatre and also auditioned and got into the Drama Centre London's three year acting course, which was the most intense and amazing training."



Developing an interest

After graduating, and appearing in the theatre, Anthony decided to follow in the footsteps of his brother, also a film director, and start his own production company.

"I started my own independent production company, Distortion Entertainment, as an outlet for my own work and also to create more work for others. I wrote and directed my first and short in 2012 called Hooligan, which

we took to the short corner at Cannes. I've always tried to challenge myself within the medium, whether it be acting or directing or producing. My older brother has an encyclopaedic knowledge of cinema, so I've always been able to use him as a source of inspiration and also advice."

The short film Hooligan tells the story of Terry (Joseph Bentil), a football hooligan who, released from prison, struggles to

reconnect with his family. Its low budget (£400) showed Anthony what could be done with the help of family, friends and contacts. It was a learning experience that led directly to his decision to make Sweetboy.

"The actual idea came from watching a film called Headhunters (2011) at the cinema in 2012." Anthony recalls. "I remember watching this film and loving it. It had comedy and suspense, but was also sexy and





brilliantly acted. Joe Harvey (the writer of Sweetboy) has created a film whereby we have a protagonist is living a similar double life, which ultimately gets challenged by all these obstacles that are put in front of him. I was also inspired by films like the original Alfie with Michael Caine and also Mo Better Blues by Spike Lee."

Taking on a challenge

The pre-production of Sweetboy was, by Anthony's own admission, "very challenging". "I took on a lot", Anthony reveals,

"storyboards, recce, props, shotlist, as well as having to create the character of Ryan." Originally, Anthony had a nonactor friend lined up to play Ryan, but pretty quickly realised there was a problem: "he had the charm as well as the humanity to do the character justice, but when I realised that he wasn't familiar with the technicalities that go into screen acting it wasn't possible for him to be on board for the character. I knew the world in which Ryan was caught up pretty well so I felt I could do the

character justice."

Taking on the role of Ryan as well as directing was an extra challenge, but Anthony rose to it with the help of his crew. "I sought help from everyone, from my crew to my fellow cast who were so supportive and positive. My DoP and crew were saviours in this sense, very helpful towards my acting and overall creative choices. I feel it was the ensemble process that helped me complete the film. I cannot praise my DoP enough. I had to take charge and lead from the front, whilst also being open

as the actor and making myself vulnerable. It was quite weird at first, but once I got a hold of things we all bonded."

Lining up the cast

So how did Anthony find such a remarkable cast and crew? "I put out casting calls online and had them come in to read for the part," Anthony explains in terms of assembling his actors. "Costanza who plays Lucy auditioned via Skype on Christmas day. Not only was she incredible with her



audition but I could see under the circumstances that she was hungry and wanted the role bad. Some of the actors I had worked with before (four of them actors I had worked with on Hooligan), and from what Joe had written I knew that they were perfect for their parts. Joe also sat in on the casting process, which was really helpful as he could see at first hand his characters coming to life. I like to work with actors that are open to all possibilities, such as improvisation and also going with the scenarios presented to them. I don't always like my actors to see the whole of the script, I like to keep them on their toes so to speak and keep them guessing."

creativity as well as technicality. He's worked on different projects all over the world. He's also heavily inspired by David Fincher, who I'm a great fan of and from seeing his showreel I could see that he was something special. It just worked. He brought on a lot of his own crew such as our gaffer and camera assistant."

"We filmed on the Canon 5D MK II, which I think is an incredible the DSLR video has become the norm among indie filmmakers and studios. In terms of kit it

was pretty standard due to our budget. We filmed during winter, where lack of light and snow was often a problem. Our gaffer, Rory Harbone, did an incredible job with the lighting creating quite a dark and cold palette, which I was looking for. Rory, my camera assistant and my cinematographer lan had all worked together in the past, so they all had a general understanding and were also able to work in a very effective manner. Our editor Sam had worked with me before on an unreleased short.

so we had a good understanding and I sat in on most of the edit."

Attention to detail

Although Sweetboy was shot in London, Anthony was keen to emphasise the universality of the story by leaving the setting unspecific. "At no part in the film is there a reference to a particular location. The main reason is that I really wanted to create a universal landscape for this film. Landscape plays a very important part in terms of the industrial versus







the countryside, but I didn't want to give it a label. I didn't want this to be a London film (although shot in London), or a Newcastle film, but more so for everyone. We had various locations. Different studios, the local hospital and church. My house was a base for the film and also a location. I went out and scouted many of the locations and discussed them with my DoP and production manager, and looked online for images that would complement the

film. We shot for two days in North Devon, which is a four hour drive away from London. Very far away and that presented us with quite a few challenges, but the views were so incredible it left my cast and crew speechless."

Let's hope that it does the same for the audience. Who is the filmed aimed at? "It has mainly adult content," Anthony explains, "but I think there are themes that young people can relate to. Joe has created Ryan's



films as an everyman, an antihero who is flawed but, at the heart of it, is trying to grow into a man. The word Sweetboy has many definitions but for me Ryan, amongst his many characteristics, can be sweet."

Looking to the future

What are Anthony's plans for the film. now that it is finished? "We will begin the festival circuit in 2014. I'm hoping we can get picked up for distribution, whether it be theatrical or on demand. I have a huge belief in this film and for all of my cast and crew this has been a labour of love. We have all given blood. sweat and tears to make the best possible film. Rather than let the budget create any type of fear or hold us back, we have all used it to inspire us. I definitely want other filmmakers or creatives to look at our film and think that if we can make a project of this magnitude on a budget of around twelve or so thousand, then they can as well." ■

SCREENWRITER JOE HARVEY ON WRITING THE SCRIPT FOR SWEETBOY

At just 20 years-of-age, Joe Harvey wrote the screenplay for Sweetboy. He is a frequent writer for the London Film Review and is also reuniting with Anthony Vander for the feature-length version of their short film, Hooligan.

"One of the immediate appeals of the film was its raw core, and its capacity to explore the psyche of someone who recognises the wrong in what they are doing, yet struggles to free himself from the shackles of temptation...At an early stage, myself and Anthony agreed on the idea of reserving moral judgement, creating a group

of characters who, as is often the case in real-life, cannot be definitively categorised as 'good or 'bad'. I felt that Sweetboy could be structured as a domestic drama, puppeteered by external influences, simultaneously accessible and thought-provoking, with elements of comedy, tragedy and drama.

After developing character profiles, I began writing exchanges based around the relationships between the characters and the foundations of the concept, and from there the narrative developed organically, creating

various characterised force-fields, revolving around Sweetboy, ushering him into various scenarios, which build to an emotional crescendo, owing as much to opera as it does to film.

One of the most prominent, and eventually rewarding challenges was reserving judgement upon characters. Sweetboy, in particular, shuns what is considered a ground rule of society, though his everpresent, if not worn on his sleeve, regret suggests he is determined to find redemption. I strived to maintain this distance throughout the screenplay, in order to capture the real-life flaws, frailties, strengths and compassion of humankind, though not necessarily in equal measure.

I was on set for the majority of filming and it was inspiring to see such an array of talent collaborate creatively and personally, in a bid to create a faithful realisation of myself and Anthony's vision of the project. Morale was strong throughout the production, as the cast and crew continually displayed support and empathy for their colleagues, as a group with such ambition worked towards achieving something special. Through the sound, lighting, cinematography, efficiency of production and wonderfully devoted actors and actresses, we created a product that not only matched our wishes, but went beyond what we dared to even dream possible."



Louise Ann Munro on 'Mia'

"I play Mia. A bit alone in the world, she has developed a hard exterior, but is a hopeless romantic underneath. She is completely heartbroken when Ryan breaks up with her. It took a lot to let Ryan in, so when she discovers he's been lying to her the whole of their intimate relationship and seeing several women at the same time (including his wife!), she wants revenge. Trying to desperately get some strength and respect back, and make sense of the pain, she becomes the 'leader' in a group of his ex-girlfriends and convinces them all to blackmail him. She really enjoys the power this gives her."

Simone McIntyre on 'Sarah'

"I play Sarah, one of Ryan's girlfriends. She is quite intellectual, a Cambridge Psychology grad from a wealthy family. So in a way with Ryan she is down dating. She thinks, with her guidance, she can mould him to the man she wants. She doesn't yet see him as the man to introduce to her parents but nevertheless is deeply hurt to find out he's been making a fool out of her."

Keshia Watson on 'Jenny'

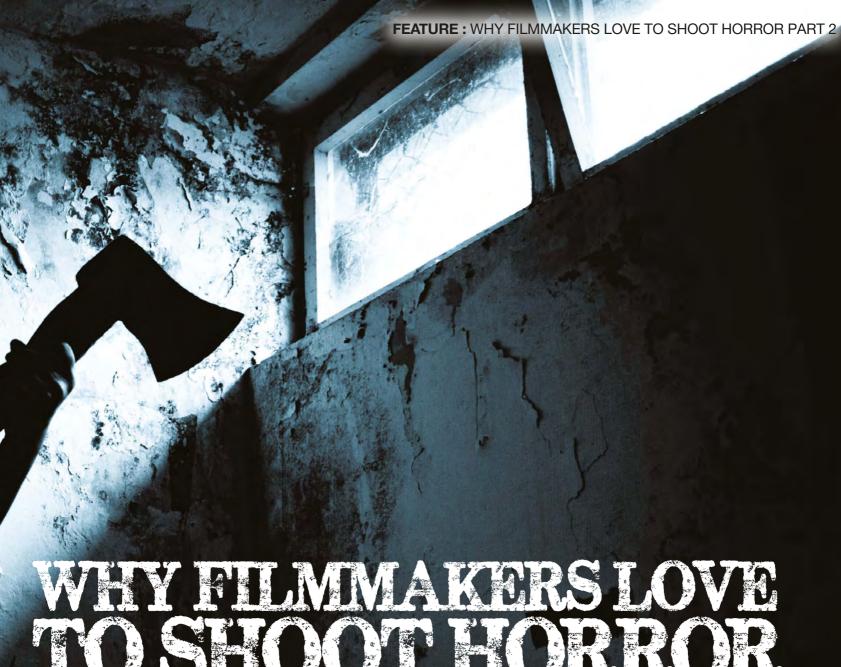
"I play a young single mother called Jenny and one of Ryan's other women. She loves her son, but is definitely a party girl, which means her son's care often falls on other people. She is defensive, yet very vulnerable so lashes out at the other characters. There are things that Jenny says and does that I couldn't do. I think she is more insecure than I am, and possibly more lonely than I have been in my life. I can relate to feeling angry at a guy for being mistreated."

Kai Roberts on 'Katie'

"I play Katie, who is Ryan's childhood sweetheart and she married him at a young age. She is a nurse at the local hospital and a devoted wife to Ryan. I would say that her good traits are that she is very patient and a gentle character, those I can relate to, but she is somewhat naive and preoccupied with her job. From a personal perspective the emotional scenes were the hardest, but overall she's a gentle unassuming character, so I just tried to play her as naturally as possible."







SHOOT HORROR

PART 2 WHAT THE FILMMAKERS SAY ...

Jon Towlson wraps up this bumper feature by talking to a trio of filmmakers about the appeal of horror, before adding some of his own macabre classics into the mix...

D P Craig, screenwriter/FX artist: At Stake: Vampire Solutions (2012)

I grew up liking horror, so it was going to happen, anyway...but to really study the genre and why such films are more enticing, I'd have to say it's because they generally have more conflicts. More conflicts in a plot lead to more character archings - there's more for the characters to overcome, deal with and so on. Horror has to include the use of suspense and mystery, which is also enticing. If it's not those tones, it always needs to have

a good bit of intensity. Either way, this keeps the heart racing, and it basically equates to fun not for just making the film...the audience should have a ball with the end result too.

Jeremiah Kipp, New York writer/filmmaker:

Horror allows tremendous room for creativity and to use nightmarish images as a metaphor. Divorce can feel like being ripped apart; the genre film can make that literal. The country could be going through a period of extreme paranoia and violence, and that can get

expunged in a cathartic way through movies like Night of the Living Dead or The Texas Chainsaw Massacre. Without the witch showing up, the story of Hansel and Gretel is social realism. The monster takes that story into the realm of poetry. The horror filmmaker can push beyond reality into the zone of our dreams and nightmares, which is what makes horror entertainment wonderfully surreal. You can go anywhere you like in the horror film, even as everyone is trying to kill you! But hey, the world is an aggressive place.

Leigh Dovey, writer/ director of The Fallow Field (2009) and the forthcoming The Lands Beneath (2014)

I think horror really appeals to filmmakers for a lot of different reasons. Technically, you don't just get to stretch the boundaries of sound design, lighting, camerawork, set design and all the rest of it with horror - you're expected to. subconscious, while on a lighter note you can pay homage to the genre films you loved when growing up.

It's an interesting genre that produces some of the most adolescent and ridiculous horror films. Meanwhile, at the same time, it gives us the darkest, most disturbing and downright serious films too.

Beneath, is a dark fantasy, a nightmarish fairy tale for adults - and that's the whole point isn't it?

Horror films are what we want to watch as kids, and then they're what we want to make and share as adults. I suppose we never really grow out of being scared and wanting to scare others."



Zombie Flesh Eaters (1979)

In 1979, Italian director Lucio Fulci released Zombie Flesh Eaters (Also known as Zombi 2, which controversially suggested it was a sequel to George Romero's Zombi - the Italian title for Dawn of the Dead). It's a film that made the video nasties list in the 1980s and was swiftly banned from our video shops in 1984. It wasn't released again until the early '90s, albeit having been edited by nearly 2 minutes. As UK audiences became more accustomed to gore in movies, the BBFC passed it for an 'extreme version' DVD release in 1999 and then fully uncut in 2005.

Among the many things that stood out from Fulci's masterpiece was the horrifically realistic gore, putrified walking corpses, a zombie fighting a shark underwater and let's not forget the infamous eye stabbing scene.





Friday the 13th (1980)

So confident was Sean S. Cunnigham about his original Friday the 13th idea, it was sold to the public as a title and a poster in Variety magazine. No actual footage had actually been shot at that time. However, when the film was finally finished, it was a hit at the box office. It finished as the eighteenth highest grossing film of 1980, and the character Jason Vorhees (who wasn't actually the killer in the original) went down in horror history as one of the slasher genre's most recognised characters. Friday the 13th went on to spawn eleven more sequels, spin-offs and remakes - the latest being Marcus Nispel's 2009 remake of the original.

Rec (2007)

Directed by the then relatively unknown duo Jaume Balagueró and Paco Plaza, Rec tells the story of a Spanish TV crew who are shooting a late night televison series on the emergency services. After following a team of firemen into an apartment building, they get locked in and soon discover there is something evil living on the top floor. The film boasts one of the most chilling finales in horror history, and to the average horror fan, Rec really needs no introduction. It spawned two sequels (Rec 2 is often cited as being better than the original) and Rec 4: Apocalyse is currently in post-production, due for release in late 2014. However, it was the original that breathed new life into the now overcrowded zombie/horror genre.



CLASSIC INDEPENDENT HORROR FILMS

Saw (2004)

In 2004 a new breed of mainstream horror emerged. Not simply relying on its gore factor, the original Saw tells the story of a cancer patient, who, after the discovery of his disease, has an epiphany to challenge those who have their health, but choose not to appreciate life. He sedates them and puts them in some very inventive life-threatening situations. Directed by James Wan, it was the first film of its kind, although there are some glaring similarities between it and Robert Fuest's graphic Dr. Phibes films of the 1970s. Saw, like many other successful horror originals, was followed by numerous inferior sequels.





Halloween (1978)

John Carpenter's original Halloween became one of the most profitable independent films ever made. Many of its critics credit the film as the first in a long line of 70s and 80s slasher films inspired by Alfred Hitchcock's Psycho. Like Jason Vorhees of the Friday the 13th franchise, escaped psycho ward patient Michael Myers became a household name following the success of the film. The late Donald Pleasence was actually Carpenter's third choice for playing the role of the film's hero, Dr. Loomis. He had previously asked Christopher Lee and Peter Cushing, but both declined the part, citing low pay as the reason.

Eraserhead (1977)

After a series of equally surreal and disturbing short films, Eraserhead was David Lynch's first full-length feature. It was shot in black and white and Lynch spent several years trying to finish the film due to long-term funding problems. When it was finished in 1977, it was shown in small theatres as a 'midnight movie'. It slowly gained popularity and eventually became a commercial success over the years. Cult status followed and, in 2004, Eraserhead was selected for preservation in the National Film Registry by the United States Library of Congress. Eraserhead was screened as part of the 1978 BFI London Film Festival and also the 1986 Telluride Film Festival.





Have you got any tips and tricks that you've developed over the vears?

Props and effects are only visual aids to telling a story and the one thing that we in the industry understand, is that Hollywood and films have created a self-fulfilling prophecy. Simply recreating reality is not sufficient and everything we do has to be much be larger than life. The average teen now has an expectation that when a bullet hits a person, that at least twice the amount of blood that the human body contains will be expelled in a mix of mist, explosion and body parts. The reality that we as special effects people need to obtain is far beyond the real world reality. If we, as professionals in SFX, created totally authentic effects, particularly for gunshots, explosions and blood and gore, the viewer would be extremely disappointed, as the viewers perception of reality is now based on what they see on screen, rather than what happens in actual reality. As a result, we tend to have to create authenticity out of what our peers have set as the norm. Watching 300, Spartacus and most action movies will confirm that there is really no limit to how far you extend reality.

One thing that I've learned about creating effects and the use of props, is that whilst it's all about what you see, you should never try to create an effect without attempting to put a sound effect or soundtrack to it. You could spend many hours and days trying to perfect something, that just doesn't look good enough, but then add a sound effect or sound bed and, all of a sudden, it looks great. Take a tip from someone who's learnt the hard way - just because we deal in visual things, don't underestimate how important the sound effect will be.

Is it quite a niche business to be in and does that make it easier or harder?

Props and effects are a niche business within the niche industry of film and TV. It's often said that the film and TV industry is small



DO YOU HAVE ANY LONG STANDING BEST-SELLERS?

Guns, airsquib, the good old blood knives and cut-throats, breakaway glass and dressed bottles tend to be the most commonly requested items, but it's interesting to see that we are moving from having months of pre-planning and prop making, to more and more productions, having an expectation to be able to collect props within hours or days. To achieve this, we have to be smart about what we stock and how many - with our breakaway glass we stock a few standard sheet sizes and while a customer may come with a request for a sheet of size 456mm x 737mm, to which we can manufacture to order, they will often leave with one of the stock sizes we keep on the shelf or ready for collection in 2

or 3 days, benefiting from having something available today and at a preferential price. Similarly, with bottles, we keep red/white wine, beer, champagne and a range of common glasses and kitchenware in stock and more often than not, regardless of the original and very specific requirements, the timescales of the production, mean that they need to take away immediately or budgets require the benefit of off-theshelf stock items. It doesn't take us long to dress a bottle and, in 90% of cases, a dressed off-theshelf bottle is a much faster and economical solution to creating a special one-off, than molding a special bottle. We have found the same with prosthetics - while big-budget movies will still require actor-casted prosthetics such as limbs and torso's, these custom silicone prosthetics can run into

thousands of pounds a limb. This is great if the budget runs to that, but we've found now that we can stock a range of different Urethane and Silicone (Silicone produces the most realistic props and are ideal for close-up camera work, whereas Urethane is much cheaper to produce and great for set dressing and background props) limbs, torso's, hands, feet, fingers, ears and miscellaneous items that have to all be built for a specific movie. But now we have both the mold and the prop, which we can hire from a £10 or £15/day (prosthetics hire out for a minimum of a week), with a bit of creative use of blood and make-up, high-quality prosthetics costing thousands can be hired much more cost effectively than before. Obviously you have to take what we have in stock (about 50 different pieces).

and, by comparison to other industries, it is. But it's not so much the size, number of people or value of the industry that makes it feel small, it's that people may move jobs or production, but they rarely leave the industry. Very few skilled professions tie people to one industry like film and TV. When you drill down to the props and effects, then it's even more so and whilst BloodyStuff is attempting to become one of the leading companies offering a onestop-shop for props and effects, we are really doing this with a view to targeting the new digitial filmmakers and the proliferation of the micro and budget-constrained films and productions.

Personally, I prefer being in a niche part of the market, as while it's sometimes harder to find the customers and them to find you, there's an amazing sense of mutual reward with our clients and a unique opportunity to build relationships and genuine friends, providing you treat them well, give great service and good value too. Most of our business is repeat business, with a top-up of around 30% new clients a year. This means that we can understand the requirements and potential needs of our clients and ensure that we are scouring the planet for little specialist companies and individuals for the most innovative and budget-friendly products to

get smaller budget productions to the same production values as the big blockbusters. There's still a way to go to get the effects on a film that has the same total budget, as a blockbuster may have for just one effect in a film... but without a challenge, there'd be no need to get up in the morning.

So what are the challenges facing filmmakers these days as regards special effects?

It's simple - fimmakers have to try and create new or better effects and props, but without the traditional cost and safety concerns. For example, by using



"The thought of an enthusiastic, cash-strapped filmmaker strapping fireworks to an actor frightens the life out of me" - Keith Harding, MD of BloodyStuff

our cap firing guns, rather than blank firing deacts or our AirSquib bullet hit generator system rather than pyrotechnic squibs, you get all the realism, blood, smoke, sparks and cartridge ejection, but without the need for having a specialist on set, with the associated costs of day rate, overtime, per diem, accommodation, travel, catering, insurance and all the rest of it. We can supply six guns and AirSqiub for about the same rate as an armourer for the day...other than the cap-loaded bullets and bloodshots, our solutions don't need catering either, just a little bit of love and care.

What are your own personal effects favourites?

As a child inside the body of an adult (the definition of man, I believe), I can't help loving the guns...what can possibly be better than walking into the office on a Monday morning, seeing our gun display electronically rising out of the wall and then picking up an UZI 9mm and firing 30 rounds in a second or two. Of course, there's still something exciting about setting up pyrotechnic squibs for creating bullet hits in a wall, what person wouldn't want to blow something up for fun? But watching AirSquib shoot

blood from an actor is equally as rewarding and a lot less stress on the heart than using explosives. However, there is a strange satisfaction of watching Ulyana on set, applying some latex glue to an actors clean-shaven face and five minutes later, after a totally contact free application with our Pro Flocker system, she has created a highly realistic stubble or full beard and completely changed the actor. Creating a werewolf takes a little longer. I also find it incredibly therapeutic to transform a plain breakaway bottle, using our custom and die-cut labels and/or ageing sprays and flocking systems to transform the plain breakaway wine bottle into a highly realistic film prop, that matches real bottles or looks like a vintage wine bottle that's been pulled from a cellar after being undisturbed for 50 years or more. I then watch with great satisfaction as this creation is used on an actor, who gets just what his ego deserves...

What's more, there's a great feeling of satisfaction, when you take a clients rushes of a scene where an actor is dodging bullets that don't exist, then watching our CGI and 3D Designer, motion track the footage and add bullet hits to glass, masonry, plaster, metal and any other surface then seeing the impact, dust, sparks,

ARE THERE ANY URBAN MYTHS **SURROUNDING SPECIAL EFFECTS - ARE** THEY DANGEROUS, FOR EXAMPLE?

Probably the most myths in our scope of effects and props, surround pyrotechnic squibs, which although they are potentially dangerous (they are gunpowder at the end of the day), the professionals in the industry take them very seriously and actual injury is extremely rare. I do get a little concerned when I watch YouTube or read blogs where amateurs are discussing the use of home-made pyro squibs using fire crackers or worse. Professional pyrotechnics, technicians and detonation systems have three priorities: safety, safety and safety. The thought of an enthusiastic, cash-strapped budding filmmaker strapping fireworks to



an actor frightens the life out of me. If you can't afford a professional and dedicated pyrotechnics and systems from specialist companies and manufacturers, there are always professional but cost-effective products like the AirSquib, which won't leave you actor-less and penniless.

smoke, explosions and residual damage appear as if by magic. I consider myself to be the luckiest man alive, as after 20-plus years in the industry, I still get a thrill and butterflies from everything we do, from the simplest foam baseball bat prop, to a major shoot-out with guns, hits, explosions, makeup and prosthetic limbs lving everywhere. It gets me up first thing in the morning and working

through the night. To know that, for time and memorial, something we helped create will be there for generations to come to see. It's my own immortality although, of course, I'd rather gain immortality by not dying.

And any best advice for **budding special effects** types out there?

There are lots of very talented and inventive people out there. You've only got to look at YouTube to see the number of people that come up with wonderfully inventive ways to use their time and effort to produce effects on a shoestring. As long as it's safe and legal, anyone with a desire to work it out and build-it-themselves should





just do it and enjoy it. My advice would be to always video with the best equipment you can find using the effect or prop you've created. Then go online to find a suitable sound effect (there are so many free downloads, which are good enough quality for testing purposes) and, most importantly, watch the effect with sound before deciding whether it works or not. Decide what your target market is. For example, if it's theatre or a background effect for a movie, this needs a larger-than-life effect, to be viewable or perceivable by the view from a real or virtual distance. This type of effect or prop has the benefit that high levels of detail are not so important. But for theatre, not destroying costumes is more important, as a staining blood liquid and a bullet hit that requires the destruction of costumes after every performance is unlikely to make you any friends in the production or costume departments.

This is why our professionally camera-tested and matched blood liquids and wound fillers cost a little more, because they are made to very high and totally repeatable quality. So a bottle bought today will be the same consistency and colour as one bought any time in the past or future. Continuity is critical in film, drama and documentary, so homemade gelatin and food colour blood will rarely be suitable for cameratested realism and colour and will almost certainly leave costumes suitable only for the bin.

For the latest film and Ultra HD productions, the attention to detail is critical and you'll be spending an awful lot of time recreating the levels of detail needed. Our breakaway glass, for example, in principal, uses the same technique as the original pioneers almost a century ago. However, we use specially formulated liquid resins rather than sugar glass and vacuum equipment for moulding, as our clients need clear, bubble-

free props authentically colour matched to real bottles (green, brown and, most complex to produce, is clear) that can withstand the scrutiny of 4K and higher cameras and an audience just waiting for a chance to spot the smallest flaw or continuity error. The addition of high-quality dressing and the ability to put liquid into our props is something that home-made sugar glass cannot achieve. A great tip is to add a little of our blood liquid to the bottle before breaking it over an actor, for an immediate single-take glass and blood

One of the most difficult things for a props maker is the ability to review the effect or prop in the same resolution as the target market of film or high-end dramas or documentaries. This is why we always test our new props and effects using our own RED Epic camera, which

will soon have the new Dragon 6K sensor), meaning that we can review our props and effects at the same, or even higher, resolution than even the biggest budget film or drama being made. This is a great reassurance to potential art directors and producers who will use your props. Nevertheless, as an enthusiast or micro-budget filmmaker, you might not have a RED Epic, but the availability of stunning cameras like the Canon 5D MKII, BMD cinema camera and several other great large sensor DSLR's will enable you to test your effects to a very high level. Remember, if you want to create props and effects for TV or film, then it has to be totally believable and watching it on a big screen telly with some honestspeaking friends is ultimately the best way to gauge the realism of your design. Otherwise, your prop may be better destined for the amusement of friends when Halloween comes around.

FEATURE: BLOODY STUFF PART 2

We are always on the lookout for the next great idea or new solution to an age-old effect, so if you have a great idea, product or effect then we'd always love to hear from you. Who knows, if it's cool enough, we might actually buy it and use it with our clients on the next Hollywood...or Crickelwood blockbuster.

"We always test our new props and effects using our own RED Epic camera, which will soon have the new Drágon 6K sensor"





The UK's best anime, manga and Asian movie magazine





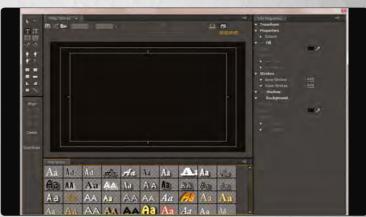


Getting the most from the Titler tools in Premiere with Paul Ekert, author of Mastering Adobe Premiere Pro CS6

The standard Titler in Premiere Pro hasn't changed much from version to version and, as such, tends to be ignored in favour of creating titles in After Effects or other third-party programs. That's actually something of a shame as the Titler can be used to quickly and easily create some cool-looking text and without having to buy anything else at all. All you need are the bog-standard video effects that come with Premiere Pro and a little bit of imagination. This tutorial is based on a chapter from Mastering

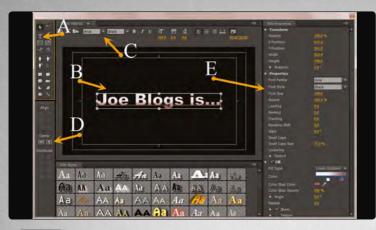
Adobe Premiere Pro CS6, which is available from Packt Publishing. Each chapter is project-based and provides the perfect way to master the Premiere Pro interface.

In this tutorial we will look at how to quickly create a cool looking title, and then add a little bit of polish to it by using the Motion effect along with a few video effects that you'll find nestled inside the Effects Bin. You'll also learn how to reduce your workload using the Duplicate and Paste Parameter functions. So, let's get started.



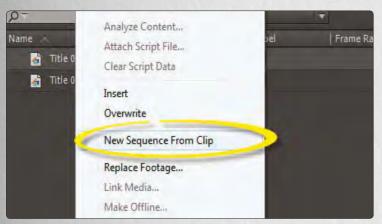


The Titler interface... Select the Project panel (Shift+1) and create a New Bin (Ctrl or Cmd +N) called 'Titles' and with the Ctrl or Cmd key held down, double-click on that Bin to open it. Launch the Titler application (Ctrl or Cmd +T), check the default size is correct and press Enter or click on OK. Although the interface may seem confusing at first, and perhaps a little under-featured, this is a powerful and simple to use application. Note that creating a separate Bin to store your titles in is highly recommended.



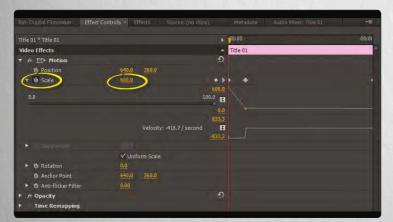


Creating the first title... Hit the Ticon (A) to bring up the Text tool then click anywhere inside the main title display (B). Select a font, for example Arial from the Font menu (C) and click once more inside the title display area. Type out 'Joe Blogs is...'. Centre the title vertically and horizontally (D) and add some text styles using the options in the Title Properties panel (E). Save your title and exit by clicking the X in the top right corner.



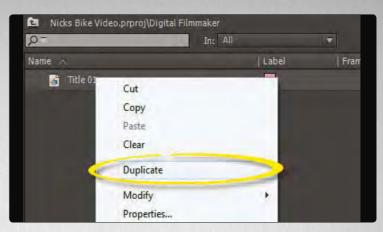


Adding a title to the Timeline... Locate Title 01 in the Project panel and add it to the timeline by dragging and dropping or by right clicking on the clip and selecting New Sequence From Clip. If you are adding a title to an existing project you would be best using a new timeline track. Better still, create a nested sequence of your edit and add titles to that sequence for a more impressive effect.





Go motion... Select the Timeline (Shift+3) and place the timeline cursor at the start of the title. Open the Effect Controls and dial open the Motion parameters. Alter the Scale parameter to its maximum of 600 and press the Stopwatch icon to Toggle Keyframes ON creating a keyframe at the start. Move the cursor 15 frames in, alter the scale to 100 to create a second Keyframe then move the cursor right to the end and change it to 90.





Use Duplicate to save time... To recreate the look of the first title without the work, right-click the title in the Project panel and choose Duplicate from the menu. Right-click the copy, select Rename and change it to 'Title 02'. Double click Title 02 to open it in the Titler, press T to select the text tool and click inside the existing text area. Replace this text with 'BATMAN'. Use the Centre Text controls (see step 2) to centre this title and press X to save.

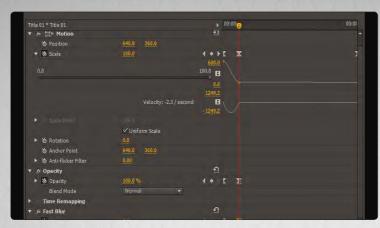




Smoothing the motion...

After rendering, you'll see that the playback now has a cool fly-in effect with a gradual zoom-away for the duration of the title. However, the motion between these keyframes is hard and needs to be smoothed out using the interpolation function. To do this, click on the first Keyframe in the Effect Controls panel and choose Ease Out, repeat with the second Keyframe but this time use Ease In. For the third keyframe, use Ease In again. The movement between keyframes will now be smoother.

ADOBE PREMIERE PRO CS6



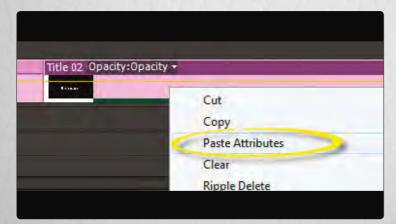


Altering Opacity... With the title selected, move the timeline cursor to the start and open the Opacity parameters. This defaults to Keyframes Toggled ON so there is no need to click the Stopwatch icon. Change the Opacity to zero and use the Go to Next Keyframe icon in the Scale parameter to move to the second Keyframe postion. Change the Opacity to a value of 100. Using the method from step 6, add Ease In and Ease Out to both.





Adding a Lens Flare... Repeat step 8 but search for Lens Flare. Move the Timeline to the second keyframe and Toggle ON keyframes for the Flare Center parameter. In the Program Monitor panel, use the mouse to move the Flare Center Indicator (the white dotted circle above) to the first letter in the title. Now move the timeline cursor to the end of the title and drag the Flare Center Indicator to the last letter of the title.



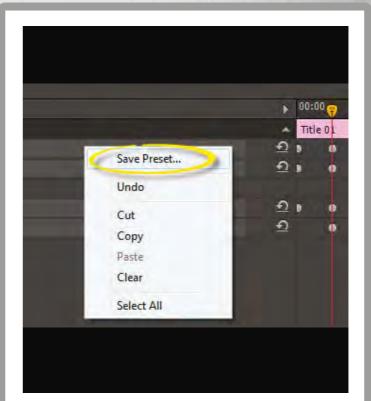


Recreating the effects... Here you can save time by using the Copy & Paste Attributes function to copy across all the effects and keyframes from one title to another. Add the second title (Title 02) to the timeline using drag-and-drop. Rightclick the first title (Title 01) on the Timeline and select Copy from the menu. Now right-click the second title (Title 02) on the Timeline and select Paste Attributes, thereby adding one title to the next.



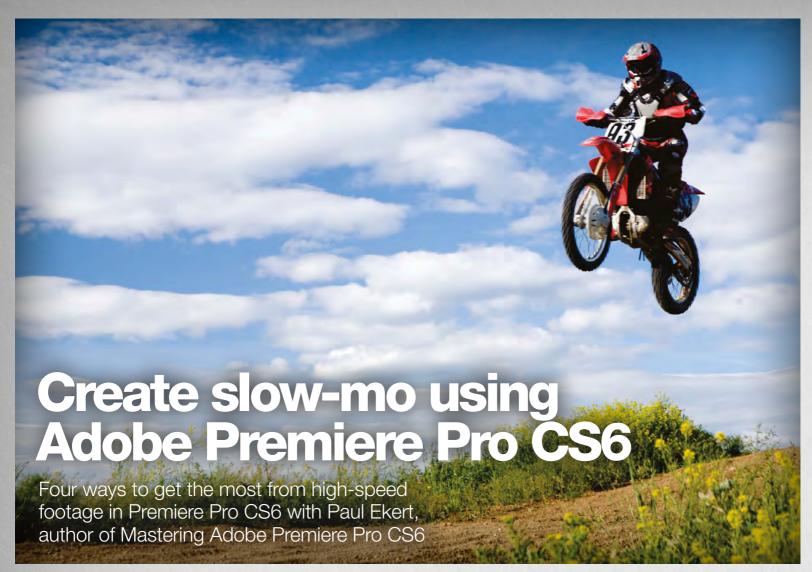


Adding an effect... Open the effects panel (Shift+7) and type Blur into the search box. Locate Fast Blur and add this to the title. Open the Effect Controls and place the timeline cursor at the start of the title. Change Fast Blur to 127 and click the Stopwatch to Toggle On Keyframes. Click on this keyframe and select Ease Out. Click the Next Keyframe arrow in the Scale or Opacity settings, change Fast Blur to '0' and choose Ease In.





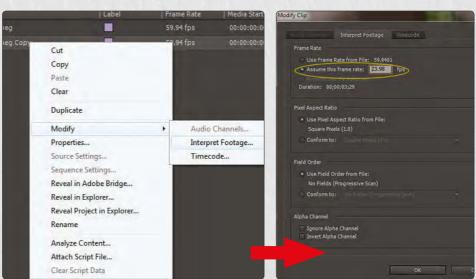
Saving for the future... If you've hit on a set of filters, parameters and settings that you would like to use in the future, you can save them all as a Custom Preset. Open the Effect Controls and, with the Ctrl or Cmd key held down, click on each of the Video Effects you want to add to your Custom Preset. With that done, right-click any of the selected filters and choose Save Preset... from the menu and give it a name; for example 'Fly-in with blur + Lens flare'. Select the Effects panel and open up the Custom preset folder; your custom pre-set should be present here. If not, make sure there is nothing in the search area above to filter it away. This pre-set can now be added to any filter or clip on the timeline to recreate the effect shown in this tutorial. It'll be available every time you use Premiere Pro.



It's become pretty much standard for DSLR and action cameras such as the Hero GoPro to have the capability of shooting HD video at 60 framesper-second, or more. This allows filmmakers to create some stunning slow-motion clips and users of Premiere Pro will be delighted to know there are a number of ways to take advantage of this higher frame rate.

In this tutorial we will look at four of the more popular slow-mo methods, ranging from simple, to the slightly more complex, and on to Twixtor, a third-party add-on with some great results but some important restrictions. To follow along with this tutorial, please download the sample clip filmed by PEM Video (www. PEMVideoServices.co.uk) from tinyurl.com/pgfx7qv. You can also download a demo version of Twixtor from Revisionfx.com. Twixtor is a plug-in for Premiere Pro and as such it has one very important restriction; it cannot expand the clip beyond its original duration. This means that if you have a 30-second clip and you slow it by 50% then half of your footage will be missing. This is a restriction that all Premiere Pro plugins face. However, there is a simple workaround as you will see in the last step.

This tutorial is based on a chapter from Mastering Adobe Premiere Pro CS6, available from Packt Publishing. Each chapter is project-based and provides the perfect way to master this powerful software.





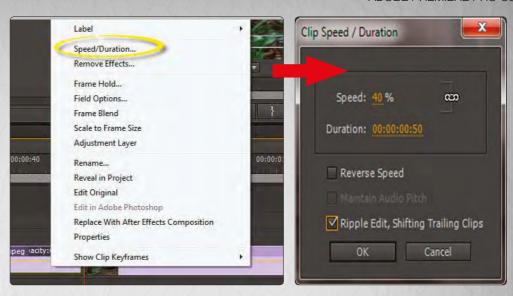
Interpret Footage... The easiest way to slow your footage down is to allow Premiere to re-interpret the footage. For example, by taking the sample Bike_1_60fps.mpeg clip (see intro for download details) and playing it back at 24fps (23.98). Before you do this, you should right-click on the clip in the Project Panel and select Duplicate to keep a version of the clip in the Project panel at 60fps for future use. With that done, right-click on the duplicate and select Modify > Interpret Footage... from the menu. In the Modify dialogue box, select Assume this Frame Rate and enter 23.98 into the fps box. Press enter to accept these changes, then right-click the 'Bike_1_60fps.mpeg Copy' clip again and select New Sequence from Clip to send this new clip to the timeline. Your clip will now be around 40% slower.

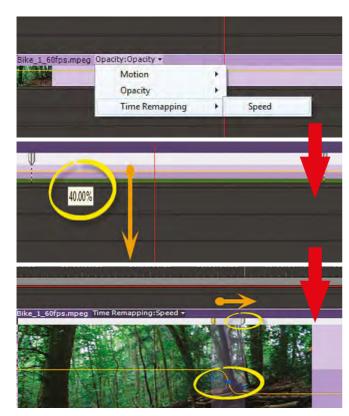
ADOBE PREMIERE PRO CS6



Using Cut & Speed/ Duration...

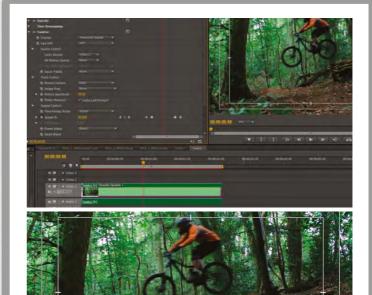
To slow just the middle section of a clip, right-click the original Bike_1_60fps.mpeg clip in the Project panel and select New Sequence from Clip and press backslash. Move the timeline cursor to 30 frames and press Ctrl or Cmd +K to split the clip at this point. Move the cursor to 50 frames and press Ctrl or Cmd +K to create a second slice. Right-click the centre slice on the timeline and select Speed/Duration from the menu. Change Speed to 40% and tick Ripple Edit, Shifting Trailing Clips before pressing OK. The centre section of your clip will now play back at just under half speed and, because you ticked the Ripple Edit option, the third slice will be moved up the timeline. Without ticking this option the third slice would have been partially overwritten.







Using Time Remapping... Rightclick the Bike_1_60fps.mpeg clip in the Project panel and select New Sequence from Clip and press backslash. Change the selection setting of the clip from Opacity to Time Remapping > Speed. Press P on the keyboard to select the Pen tool and click on the yellow line to create a keyframe at frame 30; repeat this at frame 50. Press V on the keyboard to switch to the selection tool and drag the yellow line between the keyframes down to 40%. Now click and drag the inner keyframe bracket to the right to expose the blue 'Bezier' handles. Grab the bottom part of the blue handle and move it anti-clockwise to create a curve. You may need to expand the video track to clearly see the blue handles. Repeat this workflow on the second keyframe.





Using Twixtor... Create a new Sequence called Twixtor and add the Bike 1 60fps.mpeg clip to it (allow Premiere to alter settings). Create a Black Video clip (File > New > Black Video clip) and add this to the timeline after the bike clip. In the Project panel, right-click the Twixtor Sequence and select New Sequence from Clip. Add the Twixtor effect to this Nested Sequence and open the Effect Controls. Move the cursor 25 frames and click the Stopwatch icon next to Speed to Toggle ON Keyframes and set a keyframe at 100%. Move 10 frames further and reduce speed to 40%. Move to 01:11 and add a third keyframe at 40%. Move 10 frames further and alter speed to 100% to set the last keyframe. Switch to the timeline, move the cursor to 02:05, press Ctrl or Cmd +K and delete the unwanted tail end of this clip. Render and play.



ON PORTOSANO AND MANDERA Rob Clymo travels to the

Santo with the new Canon 70D in hand and retraces the footsteps of Christopher Columbus before going on to explore Madeira





"Port Santo? Where's that exactly?" enquires a bemused colleague when I tell them I'm off there for a few days in late September. Well, take a look at the Portuguese island of Madeira and then look up a bit. Yes, that tiny little island is Porto Santo and it's currently one of tourisms best-kept secrets. Situated 600 kilometres off the coast of northwest Africa, this is a location that is on the verge of becoming a haven for visitors who clamour peace and quiet, along with a healthy dose of all-year-round sunshine.

The trip to this fascinating island is an adventure in itself, because myself and a handful of others first have to fly from Gatwick to Funchal on Madeira. Now, while this neighbouring island is a lot larger, it's still got a runway that excites pilots and terrifies nervous flyers in equal measure. The airport was improved a few years ago back, so now the runway has almost double in length thanks to a section that sits up on stilts and it juts out in the north Atlantic waters. Nevertheless, as we come into land it appears we're, well, moving sideways rather than

"This is a truly unspoilt island, which currently doesn't suffer from over-exposure of tourist numbers"

- Rob Clymo on Porto Santo

landing straight - it's a technique that's been tailored for this short airstrip I learn later.

Thankfully, we land perfectly and taxi up to the terminal building and, after picking up our bags, we're bundled into a minibus and head off to the eastern part of the island for a quick look round, a swift drink and a discussion about the activities for the next few days. The aim of the trip is to cover Colombo's Festival, an annual event held in September on Porto Santo that celebrates the life and times of Christopher Columbus. the intrepid explorer who lived on the island for part of his life.

Making a connection

Less than an hour later we're being bussed down the runway in order to catch our small plane to Porto Santo. Somehow, we manage to be the last people on the plane, so we quickly grab our

seats and sit back for the journey, which is set to take around fifteen minutes or so. The flight is actually full, probably because of the Columbus festival that's taking place over the next few days. It's a popular event that attracts large numbers of tourists along with residents of Madeira, who all come to enjoy an array of festivities. No sooner have we taken off than the short hop to Porto Santo is over and we land on what seems like an enormous runway that stretches from one side of the island to the other width-wise.

One thing that's immediately apparent is that this is a truly unspoilt island, which currently doesn't suffer from over-exposure of tourist numbers. The jaunt through the airport terminal is quick and easy, so minutes later we're climbing on-board a mini bus en route to our hotel. We're holed up in a decent place about











ten minutes away, which is one road back from the sea. It's instantly easy to see the appeal of the island with its tranquil environment, topped off with a very long stretch of beach that is peppered with a few tourists, but nowhere near the numbers you'd see on a mainland beach. After checking in and having a bite to eat for lunch, we get some time to check out the beach first-hand and it's picture-perfect. Better still, the sea is warm so it makes a great place to while away a few hours before the evening when we'd be heading to the town in

Capturing the action

When we arrive at the sea front location in the early evening sunshine it seems that we're not the only people here to experience this colourful celebration of the Genoese explorer who called the island home. There are a couple of other film crews in evidence, along with a reporter who's busy doing his piece to camera as the crowd slowly gathers. The only issue that we all face is that of the light, which while the sun is setting is fine, but once it gets dark the

beachfront location becomes a challenging setting for the camera crews present.

That said, the weather also starts to turn showery too, but the imposing skies make a fitting backdrop to the re-enactment that begins as the sun disappears down behind he horizon. From a distance across the bay the Columbus ship comes into view and, although the event seems to be carefully rehearsed, the camera crews face a tricky time a little later as the old timber ship carries

on beyond the end of the concrete jetty and out of view. Luckily, moments later it reappears and shortly after the characters, which includes Columbus himself, make their way up the beach and the drama unfolds.

Although the dialogue is obviously in Portuguese, it's not difficult to pick up the gist of the developments. The crew located down on the beach does a great job of getting its job done, considering at one point the cameraman gets pushed over



by an over zealous participant. Added to that is another great character dressed in full regalia who stumbles into the scene trying to hug whoever will let him. As he's bundled off the beach and into the crowd the cameras continue to roll capturing cannon fire, archery, flames and everything else you'd expect from a historical showcase. And all with the amazing backdrop of this gorgeous bay.

Doing the dive

The next morning I'm booked in for some diving and have my IonPro camera with me to capture the action underwater. There's an intentionally wrecked ship that lies a little way off the coast, which has since become a reef and an attraction for divers because of the wonderfully clear waters around the shores of Porto Santo.

Unfortunately, my heavy cold eventually puts paid to any chance of doing anything under the waves, but the three others on-board the RIB all manage to get down to the ship, even though when they resurface one of the tourists realises he's forgotten to take his own camera down. So, a morning of mixed fortunes. Still, it's hard to beat sitting out on the sea having a chat, even if you're not actually going anywhere.

I manage to get some interesting footage when we get back to the small harbour however. All along the walls here there are paintings and murals, all done by crew from vessels that have passed through Porto Santo. It's a colourful sight and makes fascinating reading, even though some of the older examples are gradually falling foul of the sea air and flaking off. After

that, we bundle back on board the dive van and head back to the hotel, where we transfer to another truck and head for a restaurant at the other end of the island. That's another thing you notice about this place, there's no shortage of great food, with a heavy emphasis on fish and fresh vegetables.

Going off road

After lunch, we climb aboard a Land Rover for an afternoon tour around the island. Our host is a bubbly and hugely enthusiastic islander who can't wait to tell us her story of life on this small island. It turns out she's had the 4x4 from new and has lost count of the people she has taken round the roads and dirt tracks over the last few years. The great thing about travelling with anyone like this is that they'll always know the best places to go in terms of getting film and images. This trip is no exception as we head up into the hills for a dramatic birds-eye

view of the geography. Luckily the 70D that Canon has kindly lent to me for a few days is perfect for this kind of filming trip. The package I've got comes bundled with a kit lens and there's built-in image stabilisation, which turns out to very handy as we wend our way around the island. There's also plenty of potential footage in the offing, with dramatic rock formations, views across the sea, a professional-level golf course and even an oasis in the middle of some barren scrubland to capture along the way.

Porto Santo is, it seems, also an island that constantly changes. Considering its relatively small size, the terrain evolves dramatically as we wend our way around it. It's deceptive too, because once we've navigated our way around the top end of the enormous runway (after first driving though an area of sand dunes that are located way up on top of a hill, rather than on a beach) we carry on to an

"Once it gets dark the beachfront location becomes a challenging setting for the camera crews present"







altogether more wilder part of the island. The views are stunning, while the peaks and troughs of the hillsides make for perfect subject matter. We also stop to sample some of the local produce, before heading back round to an overlook that enables us to enjoy a full view of the island along its entire length.

The ferry crossing

Considering that our flight only took fifteen minutes to whisk us across from Madeira, the return journey is planned to take a rather grander two hours or so by ferry. Nevertheless, it's all pretty relaxed as we roll up in the mini bus and load our suitcases onto a trolley. From there, it's up a steep ramp

and we board the ship that'll take us across the deep blue stretch of water that divides these two deeply contrasting a islands. It's with a cloudless sky and a flat calm sea to make the journey all the more enjoyable. Better still, there's a rather good restaurant on board where we head to for a slap-up meal that includes yet time for a little more filming too.

a beautiful evening as we set sail, more amazing fish. Not bad for a ferry boat, that's for sure. There's

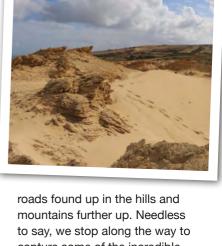
Marvellous Madeira

The contrast between Porto Santo and Madeira is dramatic. Even though we arrive at 9.30 in the evening it's easy to see the hustle and bustle of the quayside is far removed from the more sedate feel of the island we've iust left behind. There are a lot more people here and, even though we were on Porto Santo for just a couple of days, it feels quite weird to be pulling luggage from a trolley in the docks while surrounded by other like-minded tourists and locals alike. Minutes later we're checking into the very nice Porto Santa Maria Hotel, which is spot-on in terms of location and boasts great views of the sea.

More off-road mayhem

The next morning we're booked in for another off-road extravaganza that delivers even more rough and tumble than Porto Santo did. Madeira is surprisingly mountainous and our drive up though the centre of Funchal is nothing compared to the winding

roads found up in the hills and mountains further up. Needless to say, we stop along the way to capture some of the incredible views on camera. The driver also opens up the roof of the Land Rover so, once we hit the offroad trails, we're able to stand up and get a birds-eye view of the passing scenery. That said, I end up wishing I'd brought a little more kit with me because the journey is so bumpy that it's tricky keeping the camera stable. It's at times like this that you can see the appeal of



Finding Mozart

a Steadicam.

That evening we're booked into the Mozart restaurant, which is only a short walk away, but the owners still decide to bundle us into a couple of old cars, one a

"For filmmaking fans it's got a raft of options that'll deliver solid footage... Full HD movies come as standard"- Rob Clymo on the Canon 70D



ON LOCATION: PORTO SANTO AND MADEIRA

50s Opel and the other a 1932 Chevrolet. Being an open top, the latter makes a great way to roll up outside the eatery, while filming the dismayed reaction from customers sat outside who've got to breathe in the exhaust fumes from this old timer. Considering its age, the Chevrolet actually seems to go quite well and the driver has obviously got the knack of the double de-clutch system. It's topped off as we're greeted by Mozart himself, who wishes us a good evening. An interesting start to proceedings... followed by yet more superb food. If you're coming here to do any kind of filming then be prepared to put on a few pounds while you're working.

Coming back down

Our last morning doesn't allow us much time before we have to head to the airport, but we do have an hour to head to the cable car, which will take us up above the steep-sided and tightly-packed houses of Funchal until the area of gardens at the top. These were recently threatened by fire and it's easy to see some of the damage

that happened. We explore the area around the old church and then round things out with doing a tourist-type turn by getting the toboggan ride down the steep hillside. It's not quite what you'd expect, as you basically sit in a wood and wicker-style contraption that's piloted by two men dressed in white and sporting straw boaters. Amazingly, I actually manage to keep the camera running all the way down for the four minutes or so we're moving.

One aspect of the Canon 70D that really comes into its own at this point is that multi-angle LCD screen. This proves to be ideal for getting all sorts of onthe-go shots, including some great moments right low down to ground, which helps to boost the effect of the speed. We're not actually descending down the hill that fast, but looking at the footage back you'd think we were going at a fair old rate of knots. At the bottom it's a case of hop out of the wicker carriage and hop on to the mini bus, which takes us straight back to where we started - the runway of Funchal airport. ■







THE CANON 70D

Being able to take the Canon 70D on this trip was a great way to try out its charms in a real work environment. If you're travelling light then this model is a good bet because it's not too heavy, but still boasts a stack of practical features that should satisfy most shooters. Of course, the 70D is perfect for capturing stills, but for filmmaking fans it's got a raft of options that'll deliver solid footage too. Full HD movies come as standard. There's also the unique Dual Pixel AF technology on board. What's more, performance is dependable, thanks to the 20.2-megapixel APS-C CMOS sensor and the tried and tested DIGIC 5+ processor inside. The aforementioned fast and smooth autofocus provided by Canon's Dual Pixel CMOS AF technology certainly won over a colleague who was also on the trip and who was desperate to try out the feature. An added bonus is the built-in Wi-FI, which isn't exactly practical if you're dealing with huge files and poor connectivity in remote locations, but is still a boon on many occasions. The other icing on the cake is a multi-directional LCD screen that allows filming from just about any angle. It Canon

comes in handier than you might think, especially when you're faced with the sort of scenarios we were that involved filming from the top of open 4x4s and all manner of other tricky geographical locations. Not bad at all for a camera priced at just over a £1,000 or so.



THE STUDENT PERSPECTIVE

Jay Moussa-Mann is a mature student studying Television and Film Production at Teesside University who plans to carve out a filmmaking career in the very near future





"Wherever I set my feet, I don't quite fit. Perhaps that is why I have always wanted to tell stories" - Jay Moussa-Mann, student

of my life working on. When I got offered a place at Teesside my interviewer told me with a wry smile, "I know you'll do the work while everyone else gets drunk." Going to university when you're more mature means you're much more focused on what you want to do and who you are as a person. Plus, I've never been very fond of alcohol.

The early days

I was born in Stockton-on-Tees, but spent most of my childhood in Turkey. My father is Turkish-Cypriot, my mother is a Geordie. I was homeschooled by my incredible mother, who having had no teacher training at all, was able to get me up to a level so that when I went to boarding school in Sevenoaks I was able to make a smooth academic transition and get good grades. All my life I have felt like an outsider. A foreigner. Wherever I set my feet, I don't quite fit. Perhaps that is why I have always wanted to tell stories. Not always feeling part of a society or place gives you a unique vantage point.

The first short film I made that I was proud of was called You Can Always Do Something. It was an

entry for the domestic violence category of the International Sabaoth Film Festival in Italy. I had no interest in the topic, but I like a challenge. I watched a lot of domestic violence videos and quickly realised that nearly all of them showed the horrors of domestic abuse without giving the general public any sort of

guidance or insight. I spent four days researching and finally came across Patrick Stewart giving a talk on his childhood with an abusive father. He said their neighbour was the only woman who would stand up to his father when he was drunk. When she did. his father would quietly slink away. It made me realise that this was something I could tell people to do. That apathy allows domestic violence to continue. I thought about the couple that lived in the flat beneath us in Turkey. I heard the husband yelling and the woman screaming and crying every night. Out of this, a short film about a woman who stands up for another woman was born. You Can Always Do Something won the 4th Sabaoth Special Category in 2011.

The course

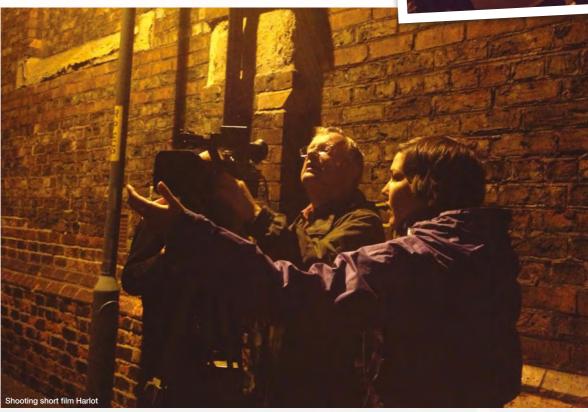
I really enjoy the Film and TV
Production course at Teesside.
Teesside University in general has a lovely warm atmosphere to it.
The lecturers on our course have all worked or are still working in the industry so you gain real insight and knowledge into the way things tick. I think knowing your teacher has been there also

gives you a greater confidence in what you are learning. My least favourite module is Production Contexts, which involves analysing TV audiences. I think I dislike it because you are sort of being taught that a certain formula brings in the audience and hence the money. I don't want to bring in the audience. I want to bring something new to the audience.

One of the best parts of the entire course has been learning to pitch an idea for a film.

When I started I was petrified, embarrassed and resentful that anyone should have to examine my ideas. By the end of the first year I understood that pitching an idea to a professional and getting





feedback is one of the most valuable opportunities you will ever have. Pitching your film teaches you to hone your story. Saying it out loud brings up the problems you might have never noticed. If you can grab your audience with a 5-minute synopsis that excites people, you're well on the way to becoming a great storyteller. We have lost the art of oral storytelling, but it is something that I think is essential for writers and directors to grasp.

Outside of academia

In the summer of 2012 I finally got my lifelong dream of being involved in a BBC Drama production. Through Teesside University I was able to apply for three weeks work experience as a runner on set. I loved it. I was in the AD team, fitted with a radio and taught how to 'lock off' areas of the set, had to run around to fetch tea and even yell 'Rolling! Quiet please!' The radio allowed me to understand how the production team actually works. Hearing the 1st AD communicate to the 3rd AD and then watching what happens is far more effective then reading about the different production roles on Skillset. Of course, I was always scuttling around using any spare moment to watch the director and the actors. I asked lots of questions. I also stole every call sheet and



"Pitching your film teaches you to hone your story. Saying it out loud brings up the problems you might have never noticed"

studied them carefully after work. I talked to the sound recordist and the boom operator. I soaked up every piece of information I could. After my work experience was over I was very kindly invited back on set by the director just to observe him at work. I was even

allowed into the actor's rehearsal, a real privilege where I was able to watch the discussion between the director and the actors before the scene was shot. One thing that I took away from The Paradise, which is very valuable to me, was that if you can tell the scene in

one moving shot - do it. I've come across quite a few directors who shoot from every possible angle to cover their behind in the cut. I believe the truly talented directors are able to tell the story, by taking their time and being economical with their shot coverage. It is a challenge and a technique I have decided to aspire to.

It's very important to know what you want to do and how to get the experience. I also managed to get some work experience







with True North Productions in Leeds as a researcher. Now, to be fair, I didn't really understand what a researcher does and after that week I was quite clear. Researchers tend to spend more time on the phone then in production and especially if you're interested in writing and directing drama, I wouldn't recommend researching as a place to start. Start as a runner. Or a sound runner. I got a few days paid work as a sound runner on The Paradise and it kept me in the production loop.

Talent in the north

I found a truly vibrant community of filmmakers, comedians, actors and writers in Middlesbrough and the surrounding areas. When I arrived, I quickly got involved in Writers' Block North East, a training and development hub for writers and filmmakers. Through this network I discovered a wide variety of extremely talented, helpful and engaging people who are always willing to assist you in your next production. I really try to make and keep contact with talent outside of university. I think it broadens your perspective and stops you from getting stuck in a rut.

On the 22nd and 23rd of August this year I directed a short film called Harlot. It follows a man who waits for the woman he loves, despite her persistent unfaithfulness to him. This was the first time I was able to use a DoP and concentrate on directing.

It was a small crew, with my parents doubling up as catering and crew and my husband taking the role of runner. It was thoroughly enjoyable to shoot (I hope that was true for everyone involved) and most of it was night shooting in the back streets of Middlesbrough.

I'm planning to enter Harlot into a few short film festivals this year when they open submissions in November and December. It's quite expensive but someone recently gave me some good advice about film festivals. Suss out the festivals that are likely to suit the style and genre of your film. Your film is much more likely to be accepted into a festival that understands and screens your style. Although I want to try a few of the biggies (Raindance/ London Film Festival) I am more interested in getting it seen and (more importantly) getting feedback, so I'll be looking into local festivals and screening opportunities as well.

The business plan

At Teesside we are always encouraged to be planning for the future. I think one of our modules in the third year requires us to create a business plan, while focusing on our chosen role. Unfortunately, I am not someone who has ever been driven by money. I desperately want to tell stories. Really good stories. My husband of 3 months knows a lot about business and planning, so I think I will be turning to him

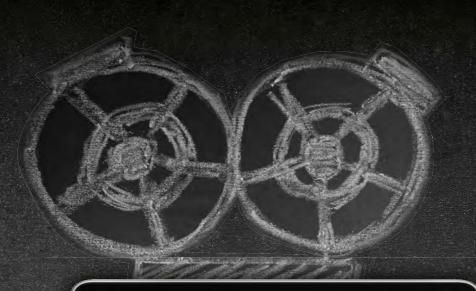
a lot for help in that aspect of the course next year. For my final short film that we have to produce in our third year, I am currently developing an idea based around the theme of being from two cultures and not feeling like you fit in to any particular one. I want to centre the story around a young girl who is trying to find her identity in something, but continually fails no matter how hard she tries.

I suppose, put quite simply, my plan is to write and direct films. I have three feature film scripts put away in a drawer that I know I will direct one day. If you look at some of my favourite films, including Educating Rita, Shadowlands, The Remains of the Day, Howards End and Kramer vs. Kramer, you will see that I want to write and direct

stories about relationships. I love the dynamics of people. Conflict between people is what life is made up of. Sometimes it creates pain, more often beauty. Those are the stories I want to tell. I do plan to go back to Turkey some time in the future and make films in Turkish for the Turkish people. After all, I am a half-blood. I might have something to say that they haven't heard yet.

Teesside University







DOWNLOAD YOUR FAVOURITE
MAGAZINE DIRECTLY ONTO YOUR
MOBILE DEVICE IN SECONDS FROM
THE ITUNES APP STORE
AND MAGCLONER.

VIEW HIGH-RESOLUTION AND
DIGITAL-QUALITY PAGES ON THE
MOVE WITH INTEGRATED HYPERLINKS
TO MAKE THE EXPERIENCE EVEN
MORE ENJOYABLE.

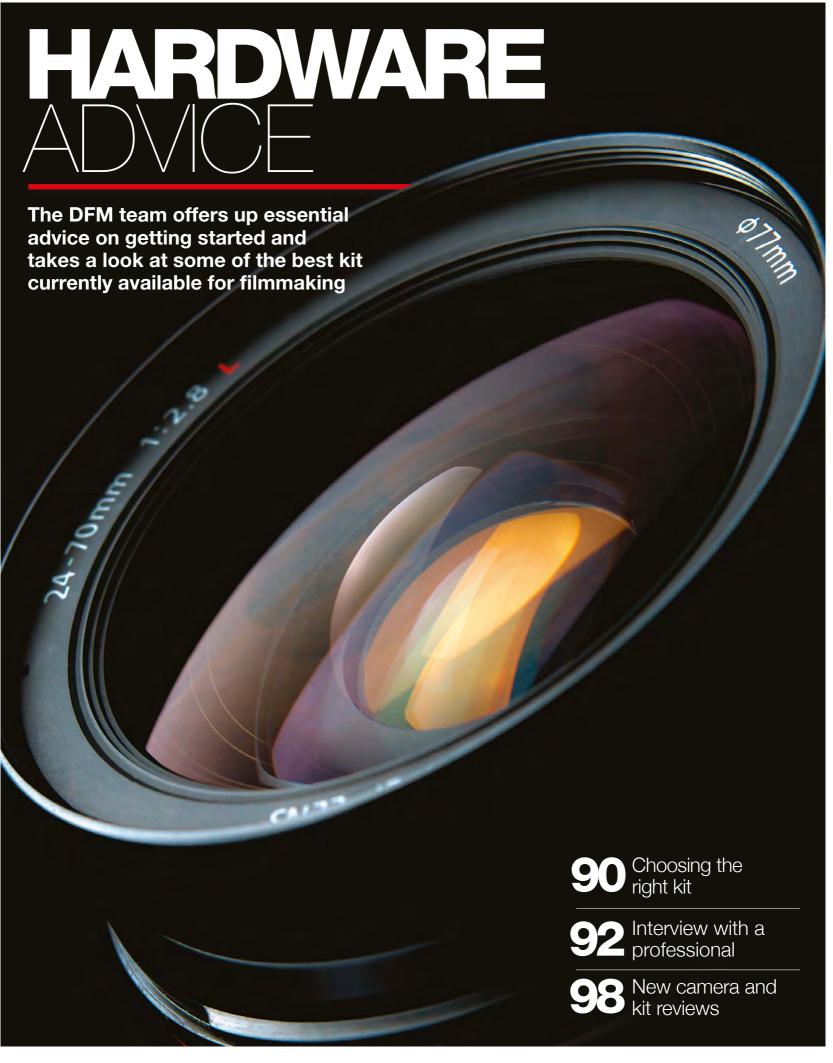
BUY A SINGLE ISSUE OR SUBSCRIBE AND YOU'LL NEVER NEED TO BE FAR AWAY FROM THE LATEST ISSUE OF DIGITAL FILMMAKER

NOW AVAILABLE FOR APPLE, ANDROID, WINDOWS AND BLACKBERRY DEVICES

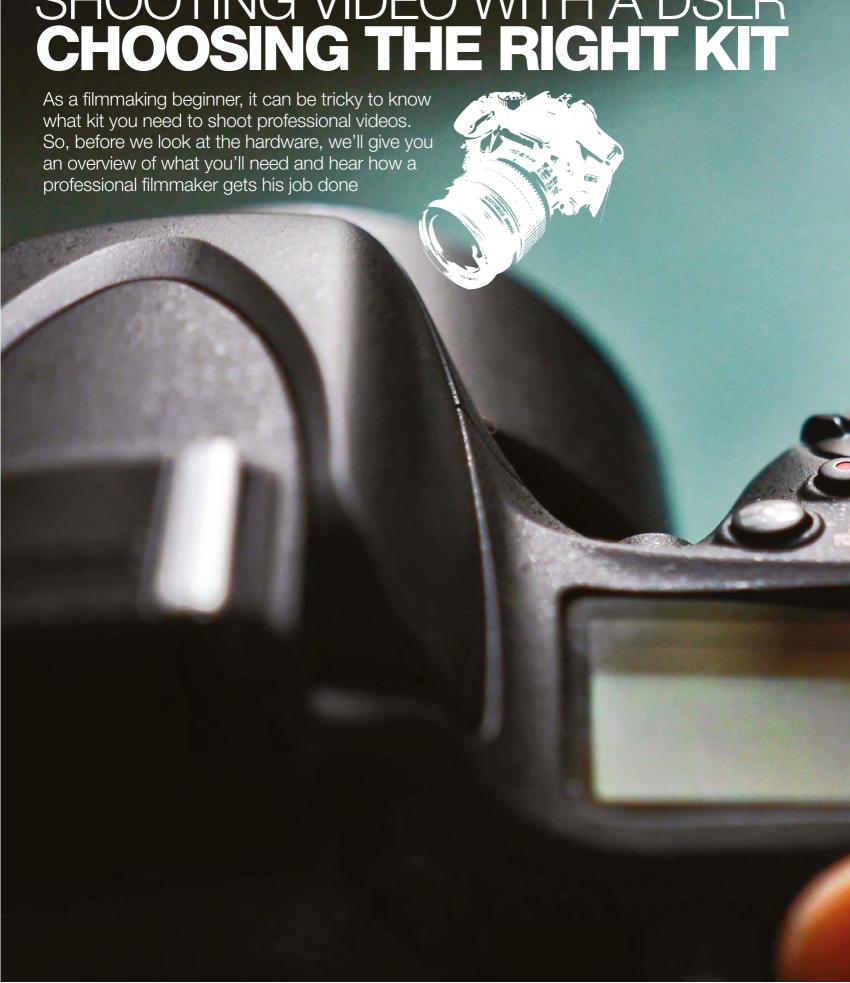
AVAILABLE FROM WWW.POCKETMAGS.COM

OR DOWNLOAD IT AT THE APP STORE TODAY!





SHOOTING VIDEO WITH A DSLR CHOOSING THE RIGHT KIT





As with most areas of modern technology, cameras are forever changing. With new specification sheets and better features being developed all the time, they can become old news very rapidly. It is, therefore, very common for your DSLR to be the first item on your kit list to be replaced, whereas lenses and other accessories can last almost forever.

Lenses

Acquiring quality lenses is just as important as your camera choice, and many would argue even more so. High-end lenses will likely outlive most of the equipment and accessories in your arsenal, including your DSLR. Lenses are also relatively timeless, meaning that no matter how far technology progresses, they will always be able to produce top-quality video.

Most serious videographers will also argue that the best optics for shooting video are prime lenses. Prime lenses are those that do not zoom, but simply have one fixed focal length. Prime lenses also generally produce a cleaner, higher quality picture, as well as having the advantage of a fixed wide aperture. The 50mm prime lens, for example, is one of the most popular lens options available. It has a focal length that is thought of as a 'normal' lens, because it provides an image comparable to that of the human eye. All of the manufacturers offer a 50mm prime lens, which, although it equates to more than the stated 50mm length on crop sensor cameras, provides a great and highly practical place to start your new filmmaking journey.

However, depending on the subjects you're trying to shoot, a zoom lens may well be your perfect companion. There is a huge selection out there to choose from, with some being more suited to shooting video than others, and all coming in at varying qualities and price points. Typically, zoom lenses don't have the benefits of a fast aperture, and most of the beginner level lenses have a variable aperture throughout the zoom range. That said, a zoom lens with a large selection of focal lengths will allow you to play with

the field of view and give you all the flexibility over composition that a prime optic simply can't.

Audio

The sound of your video is arguably as important as the footage you're capturing. Unfortunately, the built-in microphone within DSLRs should only really be reserved for emergencies. Luckily, there is an extensive range of alternatives for capturing high-quality audio.

For the videographer recording on the move, a simple external microphone plugged into your DSLR is a great option. Even the most basic of external microphones will be better equipped to remove unwanted background noise and capture crisp and clear sound more effectively from your subject.

For those who have more control over where their audio is coming from, potentially where the events being filmed have been pre-determined or scripted, using an external audio recording device is a popular method to call upon. The recorder can be placed anywhere away from your camera, and the separate audio file can then be synced with the video footage in post-processing.

Stability

Second to audio and video quality for those serious about capturing the best possible video is stability. A smooth and seamless video can be the difference between a professional looking movie and an amateur clip.

There's a huge selection of stability options out there designed to meet the needs of every videographer, whether you're going for a dynamic shot, remaining static, or chasing your subject across a wide open scene.

You'll also find endless accessories that can be attached to your kit list too, from extra lenses to lighting kits and advanced camera rigs. Although most of these aren't necessary items to get you started on your videography journey, they'll soon become everyday items that play a part in adding professional production value to your movies.

Interview Pro with a Pro

Director Spencer Hawken, along with crew members Frazer Loveman and Marcus Uthup, make up the core team behind horror flick Death Walks. Here, they talk about their kit choices during production...



Death Walks is my first project. It all started with a conversation really, and a Facebook page.

Facebook was the main driver, as soon as I started making comments on my Facebook page about what I was doing, friends and friends of friends started contacting me with skills I never knew they had, and weirdly enough every one followed through. Usually, you are trying to do something and someone says "I can do this!" but actually can't and just wants to get in on the act. After Facebook came Star Now.

It's an amazing site, and you'll be surprised at the the high calibre of person that contacts you. I had a lot of people contact me that I just had to write off, because they were far too big for the likes of Death Walks. From Star Now it was all about the links, people I hardly knew started appearing, due to their connections. And for those that never came from this way, the local press did the rest. The whole 'no money thing' was not as difficult to get round as I thought, as soon as the local press (eight different publications)

started writing about the film, people just wanted to get aboard because the PR angle was good for their careers. I think the biggest issue we had was sound and right up to the night of shooting, sound was a problem. But with the recruitment of four different guys it soon became less of an issue.

Where would you place your skills outside of writing?

I think if I'm to be fair the best thing I delivered on this project was production skills. I covered the movie from the completion of shooting, while Lucinda Rhodes with her 17 years in the film industry took care of the postproduction stuff. I enjoyed writing Death Walks so much, more so because it was a simple banging away on my iPad on CeltX for 90 minutes and the basis for the story was complete. Three read throughs and the script was finalised. I'm not sure if I was a good director. I think the truth behind that will be revealed when Death Walks makes its way into the public domain.

Anything you would have done differently?

I'd have had much more access to the Sony FS700. Sadly, our time

WHAT OTHER PROJECTS DO YOU HAVE IN THE PIPELINE?

We have secured £150,000 of funding off the back of the PR and the script for Death Walks. So Lucinda and I are about to embark on two projects, the first of which is No Reasons (probably just the working title), the story of a young girl who disappears, and we focus on the people she leaves behind, before a fairly (I hope) unexpected twist. The second is Road Rage, a sort of Prime Suspect meets Dante's Inferno tale of a vicious female serial killer, police corruption, and a 200 year atrocity that somehow connects everything. I say somehow, just so I don't sound flaky, but I do know the connection.



with this camera was limited due to it's owners working commitments. The GH2 creates a really nice look, but the FS700 made our little movie look like a million guid. On the whole though, everyone grouped together with their gear and made a pretty impressive dent on an almost impossible task. So. if we had to shoot with the same gear in the same way again, I think I'd be fine to go forward.

What was the main problem during production?

Time, there just never is enough. I think if you allow two hours for a scene you need three. I'd try to narrow down what we did as much as we could, but even shots lasting seconds would take us much longer than I planned. Either that or it was delays, one day everyone except the talent was late, so we literally just had to sit round for two to three hours twiddling our thumbs. Moving forward, I'd make sure our crew were rooted to the spot, if your crew are there at least work can proceed on those little shots such as sets, but if the crew don't arrive, you're completely stuffed. It sounds like common sense I know, but it's much more



of a problem than you think it will be. So if I can pass one tip onto a potential filmmaker, it's to make sure your crew are always in place two hours before the talent.

The other issue was performers. Death Walks was fairly shocking in paper form, but when we got down to shooting, some of the performers got cold feet at the eleventh hour. I think they thought

they could do certain things, but when it came down to it, they simply could not. It was just too much to ask of some. I understand this, and based on the fact they were not being paid, excepted it. But, when you breeze through three or four read throughs and they say they are okay with something, really they should stick with it.



Was there any kind of budget?

The budget was clear, we had nothing. And, whatever happened, it needed to stay there. Beyond making a movie for satisfaction, there was a very clear purpose of the film. I wanted to prove that anyone with a vision could get people together and make a film. You know, it's a strange industry and you'll be amazed at how much goodwill people will put into something when they consider it might help their CV. Gear was easy, it was everything else that was the problem. From location - The Mercury Mall in Romford to insurance and food. This was where the begging was done. Oh, and I did have to literally sell my soul in order to get what I needed, from make-up to food. I had to go cap in hand and try to sell the benefits of the investment to people. Luckily, very few people said no. People are far more generous than you realise and, as long as you are straight up, if your requests are reasonable then most people will donate something to the cause.

Do you have a preferred method of shooting?

I describe myself as a Woody Allen-type of director. When I wrote Death Walks I saw every shot as it should be in my



head. When we achieved that. I was happy to move on. My perfectionist team, however, were not the same. Sometimes we'd go over a scene for hours, shooting different angles just in case something went wrong. Allen said if he sees it, and he delivers

it, that's enough for him. Move on, life is too short to mess with what you already got in a couple of takes. Looking through the rushes each day I feel my view was right, and on the next film, when people are being paid, they'll shoot what I want and move on straight away.

Is there a single item of equipment that you feel helped you achieve your goal?

You'll never ever be able to put the value on any piece of lighting equipment. The camera is only as good as the lighting that sits



in the images frame. So, as an individual piece then no, nothing. But every single piece of lighting is what will stand out on this movie, from cheap homemade kits from Wilkinson's to LED handheld panels. Every piece of lighting is the directors God. You're told this, but only when it comes to filming do you truly realise it.

Any one piece of kit you simply could not live without?

As close as I can come to this would be the GH2. The FS700 was the camera of the piece, but if we had not had the GH2 we'd not have the film we have here. The GH2 gives the movie a nice glossy look, it looks good





on a computer screen, it looks amazing on a 60" screen. The colours, the shine, that feel far surpassed the Canon and Nikon cameras we had on set. Better still, it's an affordable bit of kit and, put it in the right hands, it is capable of doing pretty much everything you want it to do, by way of look. There will definitely

be a Blackmagic cinema camera on hand for film number two. And, had the release date not been so close to our filming, there probably would have been one on Death Walks. I was having serious conversations for the loan of equipment up to the arrival of a shoot date, as an almost contradeal. But, when it transpired that

Death Walks would shoot in the days surrounding the launch of the camera, it became a no-go.

Another angle...

Frazer Loveman: From my point of view, I used a FS700 because of its excellent low light abilities and, with the movie being set at night, certain scenes required the camera to handle higher ISOs. Also, the fact that it shoots 200fps, which is perfect for some of the action/gory scenes and gives you a lot more options. We wanted something that would

HOW DID YOU ACHIEVE THE LOOK YOU WERE AFTER?

I left this up to our camera operators and their weapons of choice. During the process, we experimented with lots of different kit, but the most similar in look were the GH2 and the Sony FS700, and these simply were the camera models they use as their main bits of kit. Looking back at the footage, it's clear to see why they selected them because the look is beautiful. Especially with the FS700, I remember the day after we shot for the first time I looked at the footage from the camera and it nearly made me cry. I never in my wildest dreams believed that my little movie would look so beautiful.



create a very flat image, so we used the abelcine picture profiles and tested various looks that would compliment the footage taken from the other cameras on set. On the camera we used a movcam rig with a movcam follow focus. The only downside with the camera is it can be very awkward at times because of the build and ergonomics of the body itself. Lenses were all Canon L series glass, apart from a 100mm EF Canon lens.

Sliders are extremely important in my opinion and, as we didn't have a budget, let alone a budget that would allow us to hire a steadicam and operator, we were very limited to relying on sliders to give the shots some stable motion, which in turn adds to production value in my opinion. I used monopods a lot too because some of the corridor/cupboard scenes were so tight we were unable to get a tripod in the spaces. Also, the build of the Manfrotto monopod





with its three feet allowed some very cool fluid motion shots. Marcus Uthup: The initial plan was to use the Sony FS700 as a cam for all mids and CUs, and to use the Panasonic GH2 (unhacked) as B cam covering the wides. The GH2 is excellent for resolution and detail, so it's ideal for wide shots. These include the longer tracking shots, which were done with a Cullman tripod dolly. We could only use this on very smooth surfaces. Short tracking

shots were done on sliders (Glidetrack and Konova). For shoulder shots, I used the Proaim Shoulder Rig-150. We did have a small Hague Steadicam that was to be used with the GoPro Hero 3, but that was abandoned due to the difficulty in monitoring.

As the production proceeded the FS700 became unavailable, so the GH2 ended up being A cam on a lot of the shoot. Our gaffer, Dave, also brought in his Nikon D800 to cover the very low light





scenes in place of the FS700. The D800 performs well in low light because it's full frame, and we had a full range of fast Nikkor lenses. The only drawback is that it suffers from moiré and aliasing much more than the other two cameras. So the switch between these three cameras may be noticeable in the finished film, but we had to use what we had access to on the day.

In terms of lenses, on the GH2 I used the 14-42 f3.5-5.6 kit lens for most of the wides. It's very sharp and resolves well, although it's a bit slow and I noticed some barrel distortion at its widest. We also had occasional access to the 20mm f1.7 pancake lens, which performed very well. For mids and CUs, I used a vintage Helios 58mm f2. This lens works very well on the GH2 because it's soft and low contrast. The softness offset the overly sharp digital look, which you don't want on CUs. The low contrast made the image flatter and more gradeable. So I



had the combo of sharp wides and softer mids/CUs on the GH2. The FS700 and D800 had a full range of Canon L and Nikkor, respectively.

As the shoot was very rushed and had zero budget, there was no time or money for elaborate and/or expensive lighting setups. I didn't even have a chance to do a recce before shooting, so the lighting for each scene/shot was pretty much planned and executed within 30 minutes! Sometimes, only the practicals of the mall were used when they were considered sufficient. We used a variety of lights, including Arri 640s, cheap LED panels

and even cheaper work lights! We weren't going for anything stylised with the lighting. We wanted realism but with added atmosphere, whilst adding the usual aesthetic touches like rim light and so on.

I decided not to crop to 2.35:1, as is the norm these days (even in commercials! - my pet peev!), mainly because of resolution and

noise concerns. I knew we would be shooting a lot in low light at high ISOs, so to crop into the image would only exaggerate the noise. Also, if shooting 2.35:1, I'd ideally want to use anamorphic lenses, which is my intention on the next film. I decided to go for a subtle crop to 1.85:1, because it's a cinema standard and would differentiate it from 1.78:1 TV.



CANON POWERSHOT G16

Canon's latest advanced compact offers the perfect solution for quick and easy videos

Canon has always been a key player within the DSLR video market. However, while their range of advanced compacts have shone in the photographic world, their potential still hasn't been fully explored within videography.

The all-new G16 is the latest sophisticated compact camera from Canon, sporting a 12.1-megapixel high-sensitivity CMOS sensor, allowing you to record movies in Full 1080p HD in a number of frame rates up to a maximum of 60fps. Although Canon claims their high ISO performance is even better in this latest model, when recording in just 30fps the DIGIC 6 processor and Fine Movie Detail Processing work together to enhance the noise reduction and improve the overall clarity of the video.

As well as some impressive movie recording features, the

G16 has a built-in HDMI port, allowing you to view your videos instantly on an HD TV, along with built-in wireless connectivity, so that you can transfer photos and videos to any kind of device ready for uploading and editing.

VERDICT

The G16 is a hugely impressive piece of kit, given that it is still just a compact camera. It packs a lot of punch, and holds features that would put DSLRs to shame just a few years ago. That said, its creative abilities are limiting if you're serious about your filming work. However, its portability makes it the ideal choice for location scouting, attaching to a moving object or even just using for some second camera footage.

Price £529.99
Web www.canon.co.uk





SEIKI PRO 4K ULTRA HD TV

A fantastic 4K viewing experience that's ideal for watching back your latest project

With technology moving at the rate it is, it won't be long before Full HD resolution is a thing of the past. 4K resolution is now becoming much more accessible, either through renting or owning one of the many cameras that are now capable of recording it.

Unfortunately, many of those who capture their videos in 4K are still having to downsize their resolution to be able to view final footage properly. This is not only time consuming, but rather defeats the object of the exercise if you plan to use the 4K resolution in the end product.

Now that YouTube has started supporting 4K video uploads and playback, the ability to view your footage beforehand is more important than ever. Therefore, these new Seiki 4K televisions are an affordable solution, allowing you to view your videos in their true resolution and ensure that all is good before putting finished work out for distribution.

The Seiki range is billed as featuring the most affordable high-resolution screen options currently available. This great



looking model features over 8 million individual pixels and, usefully, can also be used as a computer monitor.

VERDICT

The 4K video format has been quite a rarity in recent years. Now though, more and more manufacturers are releasing cameras that are capable of capturing this super high resolution. Even the modestly proportioned GoPro cameras are capable of 4K at 15fps.

So these Seiki televisions allow everyone to not only monitor and control their footage while retaining their full resolution, but make it possible for the average person to enjoy videos, TV shows and movies in glorious 4K resolution.

Price from \$699 **Web** www.seikidigital.com



CHROME CAST

Conveniently stream online video content straight to your TV from a mobile device

Chromecast is a small USB streaming device from Google, designed to allow you to view your favourite online videos on your HDTV.

This means anything you'd usually be watching on your portable device can be wireless transferred to a much larger, higher resolution screen with typically better sound quality.

ChromeCast currently supports videos from Google Play, Netflix and YouTube, along with a number of other apps, and Google claims it will automatically update itself to keep on top of new developments. It can work with a number of existing devices too, including Android tablets and smartphones, iPhones, iPads and Chrome, meaning you likely have something that it can already be used with. By enlisting these devices, you can control the video playback options and volume using what you already know, so there is

nothing new to learn.

Although this is not an out and out replacement for current streaming systems, ChromeCast offers a simple and easy-to-use solution for viewing online content through your HDTV. Very practical indeed.

VERDICT

There are many ways to view videos with today's technology, from using your phone to a smart TV. However, Google's ChromeCast allows you to amalgamate content options, no matter where they originate, to your larger, higher resolution screen in three simple steps plug in, connect and watch.

The gizmo offers a number of simple benefits and, at this extremely low price tag, it's the perfect solution for anyone who typically consumes a large amount of online videos.

Price \$35 Web www.google.com



NEW KIT REVIEWS

EDGERTRONIC HIGH-SPEED **CAMERA**

Capture slow-motion videos with ease using this innovative new high-speed camera



Start-up projects and early prototypes are the stepping stones between design and final mass production, and it is here where Kickstarter is churning out more and more exciting projects.

The Edgertronic high-speed camera is the latest innovation, focusing on recording video at super high speeds for the ultimate in slow-motion footage. Its developers call it the first affordable high-speed video camera and, with a proposed retail price of around \$5,000, the price tag supports this.

The Edgertronic supports a huge number of resolutions from 1280x1024 to 192x96, giving a frame rate of between 494 and 17,791fps. It does this by combining a specialised CMOS sensor with ultra highspeed electronics, memory and image processing electronics. Featuring a Nikon F-mount, the Edgertronic can be paired with

hundreds of high-end DSLR lenses, and even more using a simple but effective adapter. It is then controlled using a web browser, allowing you to adjust the various settings and functions with ease.

VERDICT

Getting your hands on an Edgertronic won't be possible for a while unless you jump on the Kickstarter train. Nevertheless, what it offers is a quite impressive feature set outside of regular industryleading high-speed cameras.

The first footage to come from the Edgertronic looks very good indeed. What's more, the ability to capture slow-motion video at a low cost will open up the doors for many professionals who don't currently have the high-end budget that they need.

Price TBC Web signup.edgertronic.com

RED EPIC DRAGON 6K

Just as 4K begins to hit its stride now RED has released its amazing new 6K camera

Let's face it, 4K video is still a relatively new though highly impressive concept. But while that might be the case for the majority of us, RED has been busy developing the next step on the resolution ladder, and is now ready to offer higher resolutions. So, with that in mind, enter the Dragon 6K.

The RED Dragon can capture nine times more resolution than HD, offering unrivalled detail for both video and stills. 6K resolution translates to over 19-megapixels, which is a useful tool when you're able to grab a DSLR quality still from your footage. RED claims the Dragon features its most advanced colour science to date, taking advantage of a much wider dynamic range and improved low-light capabilities. This allows you to shoot at much higher ISO levels without the worry of unwanted noise.

RED has also ensured the Dragon is backwards compatible with all of your current accessories, so you won't need to throw out your rail components and lenses just because you're upgrading to the latest model.

VERDICT

There will be sceptics who ask what the point of 6K is, when televisions and video outputs are still playing catchup with 4K. Well, 6K images make improvements to micro contrast and MTF to produce a cleaner image, drastically reducing moiré and unwanted artefacts. When outputting 6K files to 4K or HD, RED says that your image will appear more refined and detailed when compared to those captured at lower resolutions.

Price from \$31,200.00 Web www.red.com





TVLOGIC FULL 1080P 5.5" LCD **FIELD MONITOR**

A portable field monitor that sports full HD quality for those who need every pixel

There are more options for external video monitoring appearing all the time.

Coming in a range of shapes and sizes, they're all inclined to offer the ability to view your footage on a larger, external screen. It can therefore be difficult to distinguish between the different options and select one that is truly right for you. With this latest offering from TVLogic, the VFM-058W, it's easy to see the number one selling point - true 1080 HD resolution. Not many monitors offer a genuine HD representation of your video footage and, for some, that will be all they need to go out and add this to their kit list.

For others, TVLogic is keeping the price right down for this level of device and offering other appealing features too. The casing is magnesium, giving it a strong

and lightweight form factor. The screen is LED backlit, is temperature adaptive and supports TVLogic's calibration for correct colour alignment.

VERDICT

There are many who won't be worried about 1080 HD resolution, especially when you consider that it's on such a small screen. The majority won't even spot the difference.

However, the size and weight of this unit makes it ideal for anyone who wants to keep their kit set-up within minimal dimensions. Although it may not be ideal for those using a large chassis rig, if a 1:1 pixel count and a compact size are up there on your list, the VFW-058W appears to be a very logical choice.

Price TBC Web www.tvlogic.tv



PANASONIC 4K VARICAM

Panasonic showcases its ongoing development for an affordable 4K camera



Panasonic has recently announced their new 4K Varicam and although specific details plus technical specs are still to be confirmed, it looks to be an affordable option for those planning to up their resolution.

The manufacturer appears to be aiming their new model at businesses and individuals who could benefit from the extra step up in resolution, but need to keep a tight grip on their budget. With this in mind, Panasonic is apparently pushing through with the development of this camera as quickly as possible and hoping to hit the production lines in the coming year.

The Varicam will support 4K shooting from 24p to 100/120p. And, to ensure you get the best possible quality, Panasonic is also going to be fitting the Varicam with a

newly developed Super 35mm sensor. This new feature is set to be very highly sensitive, boasting a very wide dynamic range and an extended colour space for beefier performance.

VERDICT

This introduction of a more affordable Varicam from Panasonic shows just how serious manufacturers are becoming about offering this next step of resolution to everyone. And, with a newly developed Super 35mm sensor, the Japanese manufacturer is showing that they're serious about becoming a major player in this field. Keep an eye out for more details as the camera is developed. It should theoretically be ready to hit full production some time in 2014.

Price TBC
Web www.panasonic.com





PHANTOM FLEX 4K

A highly technical digital cinema camera capable of 1000fps at 4K resolution

Now that 4K recording capabilities are coming in from almost every manufacturer, effectively making it the new 1080, this is really pushing the limits of what high definition means.

Recently, Vision Research displayed their new Phantom Flex 4K camera, featuring a Super 35 CMOS sensor and 4K quality up to 1000fps. The camera shoots in uncompressed Raw, retaining its high dynamic range and low noise, while recording at standard frame rates and up to 1000fps at 4K. This goes up to 2000 fps when scaled back down to 2K.

Other features of the Flex 4K include internal memory of up to 64GB, an integrated battery mount supporting industry standard batteries and a lens mount that is interchangeable between PL and Nikon F/G standards (with Canon EF reportedly coming soon). As

well as this, there is an all-new Phantom OLED HD viewfinder integrated as part of the overall system. It's all pretty cool.

VERDICT

Vision Research is advertising the Flex 4K as a camera that could be used by anyone, offering convenient and intuitive controls and various compression options to suit any kind of workflow or output. Better still, it's also a serious piece of kit that packs a real punch, offering 900fps at max resolution, yet still being capable of 1000fps in true 4K quality. That 9.4-megapixel Super 35mm sensor is sure to offer outstanding quality too.

Price TBC **Web** www.visionresearch.com





ARRI AMIRA

A documentary-style camera that combines Alexa image quality with advanced ergonomics for easy solo operation

ARRI is well known for its high-quality movie level cameras, designed for use on big productions and with a whole team to operate them. However, the latest addition to its camera line up, the Amira, has been specifically developed to cater for documentary and solo shooters who will simply want to control everything themselves with the camera on their shoulder.

The ARRI Alexa has long been a well-proven camera, loved for its filmic aesthetics, which is something many documentary videographers have wanted to see in their own work. With this in mind, Arri has paid close attention and put the exact same sensor into the new Amira. That said, due to the nature of documentary subjects, they have boosted the frame rate, taking it from the Alexa's 120fps to a maximum of 200fps, while retaining the same maximum resolution.

Although the sensor is the same, a lot of the other features have been specifically developed

for documentaries. Key among this is the mounted OLED EVF on the side of the camera, which also houses a foldaway LCD display. This can be used as a live view option, or simply to display your various settings.

VERDICT

With the new Amira, ARRI has attempted to introduce the Alexa concept but for single shooters. It not only has the same high-quality, well regarded sensor, but boasts a new design suited for solo operation. All of the main controls are on the one side, making them easy to adjust while shooting, there is an integrated ND filter system, going from 0.6 to 2.1 gradients, and ARRI has even been the first to introduce compatibility with Sandisk's CFast memory cards. All in all, the new Amira looks like a serious piece of kit and will undoubtedly be the answer to many documentary shooters prayers.

Price TBA
Web www.arri.com



SONY HDR-AS30V ACTION CAM

Sony's newest Action Cam is smaller, lighter and packed full of new features

The action camera market is fairly one-sided at the moment and although there are lots of contenders out there, it's hard to see any of them taking the top spot from GoPro. However, Sony's latest attempt is the new HDR-AS30V Action Cam. It comes packed with some great new features that look set to challenge the likes of the GoPro, but whether it can deliver, only time can tell.

Inside the new Action
Cam you will find image
stabilisation, which is not
uncommon in Sony cameras,
Wi-Fi capability, GPS and
remote-control operation. As
well as these great inclusions,
the HDR-AS30V can record
in six different video modes,
including full 1080p at 60fps
and a 4x slow-motion mode.

As well as these great features, Sony claims their newest Action Cam is smaller and lighter than its predecessor. It also comes equipped with an industry-standard waterproof housing that allows you to use the



VERDICT

It's going to take a lot to knock GoPro from the top spot. Nevertheless, offerings like this new model from Sony give us the variety and options we need to make our own choices, rather than simply being forced into choosing the one and only tool for the job. The HDR-AS30V can be seen as more than just another option, however, with some exciting features and a great background in camera and lens technology, Sony's new Action Cam could be a great addition to your kit.

Price £259
Web www.sony.co.uk





GOPRO HERO 3+

After a few simple refinements GoPro has ensured it's still one of the action cam top dogs

GoPro, the market leaders in action cameras, has just introduced a new update of its iconic model in the shape of the Hero 3+. This isn't designed to be completely new, but an upgraded and improved version of their original Hero 3.

On first glance it is nigh on impossible to tell the difference between the two, with identical dimensions and a very similar design. However, it is in the detail where the changes have been made. One of the main issues of the Hero 3 was the reportedly bad battery life, and this is something GoPro has focused on with the 3+, exchanging the old battery for an 1180mAh offering, with a claimed 25% improvement in recording time.

Other improvements include the new SuperView mode, which offers an effective wider angle of view, a new Auto Low Light mode, which can adjust your frame rate for the ambient light, plus a new waterproof housing. This is not only more streamlined, but is still waterproof down to 40

metres and that's a real boon.

VERDICT

It's going to prove more and more difficult for GoPro to keep improving their marketleading action camera. For years it has been the industry standard, and the latest crop of improvements show why. GoPro has got to the stage where they are simply refining any previous drawbacks and keeping up with technological advancements to ensure that they are still well and truly on top, which from where we're sitting, is still very much the case.

Price £279
Web www.gopro.com



NIKON 1 AW1

Nikon's latest digital interchangeable lens camera is fully waterproof and built for adventure

Nikon has been working carefully on its first move into the CSC camera market, building on their 1 series cameras with their latest addition, the AW1. The AW1 features a 14.2-megapixel CMOS sensor with an ISO sensitivity of 160-6400. Inside, there is an EXPEED 3A engine, designed to ensure seamless high-speed shooting and movie recording. Movies come in a range of qualities and speeds, going up to 1080/60i. However, the biggest feature of the AW1 is that it is completely waterproof. shockproof, dustproof and freezeproof. This would not be big news for a compact camera, but the fact that this has been introduced in a digital interchangeable lens camera is very impressive.

To sit along side the AW1,

Nikon has released two tailormade lenses that share the various tough characteristics as the camera itself. These two optics are the 11-27.5mm and a 10mm f2.8 prime lens. However, the AW1 is compatible with all of the 1 series lenses.

VERDICT

The AW1 is a very impressive looking camera and it will offer appeal to a wide range of potential users. It is waterproof up to a depth of 15 metres, and will undoubtedly be a highly usable tool for anyone looking to shoot in any kind of water-based scenario. It's also backwards compatible with all of the 1 series lenses and accessories. Although these won't hold the same tough status as the camera, it will allow you to make the most out of the compact size and high quality sensor.



XCAM SABRE MINI STABILISER

An exceptionally portable stabiliser designed for anyone shooting on the go

Stabilisers come in all shapes and sizes, with the majority of them serving specific purposes. The new XCAM Sabre is a portable solution that'll give your system set-up some much-needed stability when kit size is an issue.



The design is based around the quick folding legs, which allow you to easily store the XCAM Sabre away and set it up for some quick action. As well as this, there's also an adjustable gimbal along the carbon-fibre post, which will make balancing and stabilising your system much easier and more intuitive.

A new feature of the XCAM Sabre, which is a welcome improvement over the original, is that it can now support some larger camera set-ups. The attached telescopic post drops to allow the sled to sit lower, which aids in supporting heavier systems. This simple design enables you to better control your camera without the need to add weights to your stabiliser.

VERDICT

The XCAM Sabre is a very simple, but intuitive stabilising device. It offers a portable, foldaway option for those smaller camera set-ups, with tripod-like feet that present a simple surface-based camera option, enabling you to basically use the XCAM as a monopod. However, the gimbal design lets you shoot on the go, without the worry of introducing too much movement to your shots. Therefore, this is a very simple and easy to like design, although the concept has limitations for those with much beefier kit set-ups.

Price \$259
Web Available through eBay



PHOTOGRAPHY AND CINEMA GEARBOX CAGE

A simple camera cage that provides mounting points for all of your video accessories

The P&C gearbox is a very simple product, designed to allow you to mount a small camera along with a number of accessories. Although P&C has designed this for the likes of compact system cameras, it is possible to fit a Canon 5D in the cage, and this is without using the included extension adapters. However, with the adapters in place, P&C claims you will also be able to use even larger camera bodies with the Gearbox Cage.

Along the bottom of the design you will find a selection of mounting points where you can attach it to a tripod, or bolt on other accessories as and when needed. There are also a number of different threaded holes on the top of the unit, designed for you to bolt on other equipment used in your everyday kit set-up.

As is the case with many cages, the P&C Gearbox can be used as a foundation for your set-up. Then, using the various mounting holes, you can turn this into a shoulder or tripod-mounted rig. At the



same time, for those wanting simplicity, the two handgrips are very generously sized, with a contoured design to ensure full control while recording.

VERDICT

The Gearbox Cage is a very practical product that makes the most of a basic design and offers solutions to common issues. There are plenty of mounting points for all of your accessories and there's even a dedicated cut-out on the bottom to allow you to remove your camera battery without having to take the camera out completely. All in all then, this is a great product that'll be a real boon.

Price \$99.99 **Web** www. photographyandcinema.com



MOTION9 COMPACT FOLDING SHOULDER RIG

This compact and foldable shoulder rig is ideal for anyone needing transportation freedom

Stabilisers and rigs are an invaluable asset when it comes to ensuring the best quality video footage. However, a large number of them are sizeable units that are not particularly designed with travel in mind. Recently there has been an introduction of products that fill this gap, and this is exactly where the Motion9 Compact Folding Shoulder Rig fits in.

The unit itself folds down to a very compact and convenient shape that will easily stow away in the corner of any camera bag. It can then be folded out and set up in a matter of seconds. Each of the protrusions simply unfolds to the correct position and these are then tightened into place with a small screw nut.

To aid the rig in stabilising your set-up you can add a small number of counterweights onto the rear protrusion. Mind you, this rig is really only designed for smaller set-ups, and will likely not balance well with lots of accessories and a large lens.



VERDICT

The Motion9 Compact Folding Shoulder Rig essentially does exactly what it says on the tin. It is a small and highly portable solution to shoulder mounting and stabilising your camera. Like any product, there are some drawbacks that fault this unit, such as the thin construction and finger-tight screw nuts that will undoubtedly see the arms and protrusions come loose over time. However, if you can look past some of the smaller issues, this product offers a very basic solution for a common filmmaking issue.

Price \$490 Web Available through eBay



CAME 6000 BRUSHLESS GIMBAL STABILISER

A 3-axis brushless gimbal rig designed for use with larger DSLR camera set-ups

CAME has a vast array of different products available, including a sizeable range of stabilisers and rigs. The latest product of theirs to be introduced is the CAME 6000, which is a 3-axis brushless gimbal stabiliser.

As this product is yet to be fully released, details are still a little hazy. However, the few demonstration videos that have made their way onto the internet show the rig being used and reveal that it does exactly what it sets out to.

What we do know is that it is designed to support the weight of DSLR cameras - more specifically the Canon 5D/Nikon



D800 size bracket. Although it is unclear as to whether it is an included feature, there appears to be controls for the movement of the camera on the top of the left grip, allowing you to easily alter the angle of the camera on the go. Early footage using the CAME 6000 looks fairly impressive too, showing that the gimbal set-up really is working well.

VERDICT

The gimbal design is one that has revolutionised the way camera stabilisers can enhance your footage. The CAME 6000 utilises the gimbal concept and makes it easy to create seamless looking videos. However, with details still unconfirmed, it will be interesting to see how this rig holds out in the real world, and whether it really is as good as it looks, especially at this very competitive price.

Price \$1,980 Web www.came-tv.com



DYNAMIC PERCEPTION STAGE ONE MOTORISED SLIDE

A simple-to-use motorised slider that can be adjusted to suit any length

Sliders introduce a whole new look to your videos, and are now widely used in a number of different applications. But, many users who've tried them find they can introduce unnecessary movement and vibrations. A fault mainly associated wih manually operated sliders.

The Stage One slider by Dynamic Perception is designed as a motorised alternative, although it can be used manually if you wish. Just unattach the motor and the belt and away you go. Although Dynamic Perception sells the kit as a complete set, there is nothing stopping you adding in extra rail sections to lengthen the slider. Rather than use pre-cut sizes, the rails are made up of a number of smaller sections that simply screw together. This not only means you can choose the length depending on your subject, but the entire setup can also be collapsed down to fit into a regular size camera

bag. That's a great bit of logic.

The MX2 motor that comes with the Stage One is a very basic unit, although the menu looks cumbersome to use too. That said, it has the added bonus of being able to run multiple units at once, and even act as an neat way to control your camera.

VERDICT

The Stage One slider from Dynamic Perception has a lot of great features that in turn make it an excellent motorised slider. Chief among these is the customisability. With the majority of sliders it's always important to choose the length that you are going to perhaps use the most, or will be the most effective for your needs. However, being able to add in sections and build on to the Stage One makes it perfect for all situations.

Price \$1,475 **Web** www.dynamicperception. com





CINEVATE DUZI SLIDER

An extremely portable and lightweight slider that's perfect for any kind of project

The latest introduction into their camera slider range, Cinevate is calling the Duzi the lightest, most compact and affordable slider it has ever made. Measuring in at only 24-inches long, and weighing just 4lbs, it's very easy to see why.

The Duzi is constructed using 19mm carbon rails along with CNC machined aluminium components. This will ensure the Duzi won't fall apart on its first outing and should hopefully stand up to some substantial abuse over time.

Although the Duzi only weighs in at 4lbs, Cinevate claims it will be able to hold a weight of up to 50lbs, which should be more than enough for those of us who enjoy shooting on the go. To set the Duzi up, simply attach a

tripod in the centre, or at either side. Alternatively, make use of the four adjustable ball feet, which are perfect for all manner of low down angles.

VERDICT

Targeted at those who are after Cinevate quality, but without the typical Cinevate price tag, the Duzi offers a very simple, but more importantly, extremely portable solution for sliding shots. Its size and weight make it perfect for just about any location-based project, with the basic construction and high weight capability proving that the Duzi is a great tool for any videographer.

Price \$375 Web www.cinevate.com



NEXT ISSUE ON SALE 28/11/13 Lookout for the next issue of Digital FilmMaker in the shops on the 28th of November

TELENT BEET

DOMINSS ATHIGI I ROPRI

SUBSCRIBE AND SAVEL



+44 (0)1202 586848 Please have all your details to hand



Digital FilmMaker Subscriptions PO Box 6337 Bournemouth, BH1 9EH



www.selectps.com Select 'Magazines', then 'Subscriptions'



GREAT REASONS TO SUBSCRIBE

Save up to 16% on cover price Delivered to your door, p&p free Never miss out on the latest issue



Call +44 (0)1202 586848 Please have all your details to hand

Send your subscription form to: Digital FilmMaker Subscriptions, PO Box 6337, Bournemouth, BH1 9EH

Go to www.selectps.com and select 'Magazines', then 'Subscriptions'





This subscription is [] for me at the address below [] a gift for someone and I include their details below		
YOUR DETAILS		
Mr/Mrs/Miss/Ms (delete as applicable)		
First name Surname		
Address		
Postcode		
Email		
Daytime phone		
Mobile		
FOR GIFT SUBSCRIPTIONS ONLY:		
Mr/Mrs/Miss/Ms (delete as applicable)		
First name Surname		
Address		
Postcode Country		
PAYMENT DETAILS		
6 issues (UK only) [] £27.00		
12 issues [] UK £50.00 [] Europe £75.00 [] Rest of the world £89.00		
CHEQUE		
[] I enclose a cheque for		
(made payable to Select Publisher Services Ltd)		
CREDIT/DEBIT CARD		
[] Visa [] MasterCard [] Maestro [] Switch		
Card Number Expiry date Valid from (if shown)		
Issue number [] (if shown) Security number []		
(last 3 digits on the back of the card)		
Signature Date//_		
Start date/ Expiry date/		
I would like my subscription to begin from issue		
RETURN THIS FORM TO:		
Digital FilmMaker Subscriptions,		
Select Publisher Services, PO Box 6337, Bournemouth BH1 9EH		

[] Please tick this box if you DO NOT want to receive any other

[] Please tick this box if you DO NOT want to receive any other

information from Select Publisher Services Ltd.

information from other companies.

BACKISSUES

FilmVaker

ORDER YOUR BACK ISSUES TODAY!



ISSUE ONE SOSKA TWINS



ISSUE TWO SIGHTSEERS



ISSUE THREE ESSEX BOYS



SSUE FOUR VENDETTA



ISSUE FIVE CAMERA GUIDE



ISSUE SIX EDEN



ISSUE SEVEN MOUSE-X



ISSUE EIGHT INDIE HORROR



ISSUE NINE HEAD GAMES



ISSUE TEN 21/11/2013



ISSUE ELEVEN 19/12/2013



ISSUE TWELVE 23/01/2014

VISIT WWW.SELECTPS.COM, CALL 01202 586848 OR FILL OUT THE FORM BELOW

BACK ISSUES ARE AVAILABLE FOR £4.99 EACH, PLUS £1 FOR POSTAGE AND PACKING!

Mr/Miss/Ms/Mrs (delete) Initials
Surname
Address
Postcode
Tel no
Email
Issues of Digital FilmMaker required
Please debit my Visa/Mastercard/
Maestro/Switch (delete) Card no
Expiry date//
Valid from (if shown)/
Issue no. (if shown)
Security number (last 3 digits on the
back)
Signature
3

TO ORDER, ALL YOU HAVE TO DO IS:

- Return this coupon with your cheque or postal order, made payable to Select Publisher Services Ltd, to: Select Publisher Services, PO Box 6337, Bournemouth BH1 9EH
- Visit us online at www.selectps.com or call 01202 586848
- For overseas rates go to www.selectps.com or call +44 1202 586848

The team singles out current and forthcoming indie movies plus documentaries that are creating a buzz!

The Rise

Also known as Wasteland, this british crime drama follows a young man, recently released from prison. On his release he persuades three



of his friends to steal from a local gangster - the man responsible for his sending him to prison.

Directors Rowan Athale Sept 2013 **UK Release** English Language 108 minutes Duration **UK Certification**

Short Term 12

This is the story of Grace, a 20-something supervisor of a foster care home where she works with her boyfriend. They are faced with



all kinds of eccentric and mentally-challenged characters on a daily basis. An emotionallycharged indie gem.

Directors Destin Cretton Nov 2013 **UK Release** English Language Duration 96 minutes **UK Certification**

A Teacher

A teacher in Texas gets involed in a controversial relationship with one of her students, but when the relationship she



thought she was in control of slowly begins to break down, her life begins to spiral out of all proportion.

Director Hannah Fidell **UK Release** TBC Language English Duration 75 minutes **UK Certification** TBC

Byzantium

Two lost women find refuge at a deserted old guesthouse where they meet two men. When Eleanor, the younger of the two, befriends



... one of their hosts, she tells them of their horrific secret; they are 200-years-old and survive on human blood.

> Director Neil Jordan **UK Release** May 2013 Language English 118 minutes Duration **UK Certification**

Downloaded

Downloaded is a documentary that explores the download revolution. We hear from the pioneers of the technology, the businesses



and bands that have been affected and, of course, the consumers of an innovation that has changed the world.

Director Alex Winter 2013 **UK Release** Language English 106 minutes Duration **UK Certification**

Wandering Rose

Rose and Theo set out on a trip to the remote Scottish Highlands. Ghostly apparitions begin to haunt their perfect weekend, and Rose's



mental state begins to deteriorate. How will they survive when something from Rose's past comes back to haunt them?

Director Corrie Greenop **UK Release** 2014 Language **English** Duration 88 minutes **UK Certification**

A Field in England

New from the director of Sightseers, A Field in England is a dark and psychedelic film, which follows a group of men trying to escape the



ravages of civil war in England. They are soon found, ambushed and forced to search the field in which they are hiding.

Director Ben Wheatley **UK Release** 2013 Language English 90 minutes Duration **UK Certification** 15

Afternoon Delight

Pretty house-wife Rachel and her husband try to salvage their dwindling sexless marriage by visiting a strip club. There Rachel meets an



intimate young woman named McKenna, a stripper she soon invites into her lacklustre life and family home.

Jill Soloway Director **UK Release** 2014 Language English 95 minutes Duration **UK Certification** TBC

Electrick Children

A modern-day tale of teenage pregnancy and an immaculate conception. A young girl believes she has become pregnant by powers



beyond her control, while her deeply religious family believe her condition to be the result of an unforgivable act.

Director Rebecca Thomas **UK Release** 2012 Language Spanish 96 minutes Duration **UK Certification**

Populaire

Set in France in 1958, Rose is not happy with her humble surroundings and the prospect of an unhappy marriage, so she escapes to



Normandy to become a secretary for a very handsome and wealthy boss. There she discovers a hidden talent.

Régis Roinsard Director **UK Release** May 2013 Language French, English Duration 111 minutes **UK Certification**

Lovelace

The story of Linda Lovelace, a star in the adult film industry, brought to fame by her seductive role in the cult classic Deep Throat. Being shot



on grainy film stock against a rocking 70s soundtrack makes this a convincing re-creation.

Directors Rob Epstein & Jeffrey Friedman **UK Release** August 2013 Language English Duration 93 minutes **UK Certification**

V/H/S 2

Following a very similar anthology format to the first V/H/S, a private investigator breaks into a house in search of a missing student.



But, what he finds is a pile of old VHS tapes, each one hiding a tale of terror and a clue to the student's whereabouts.

Directors Various UK Release 2013 Language English 96 minutes Duration **UK Certification**

Return

A weary soldier returns to her beloved all-American hometown after a four-year tour of duty, only to discover that readjusting to her old



way of life and letting go of the one she left behind in the war zone isn't as easy as she expected.

Director Liza Johnson **UK Release** 2012 Language English 97 minutes **Duration UK Certification**

Chasing Ice

A documentary about National Geographic photographer James Balog as he travels the Arctic and sets up timelapse cameras designed



to capture the everchanging face of the glaciers, and to expose how their demise is really affecting our world.

Directors Jeff Orlowski **UK Release** 2012 Language English Duration 75 minutes **UK Certification**

Stories We Tell

This movie documents a filmmaker's family and the stories they have told over the years. Through a series of honest and sometimes



quite uncomfortable interviews, the director and main subject of the film, tries to decipher lies and myth from reality.

Director Sarah Polley **UK Release** 2012 Language English 108 minutes Duration **UK Certification** 12A

Stranger by the Lake

Set in an rural region of France is a resort for men, tucked away on the shores of a lake. Franck falls for Michel, an attractive, exciting and



potentially dangerous man. Franck is aware of the dangers, but decides he wants to live out his fantasy anyway.

Director David Guy Levy **UK Release** 2014 French Language Duration 97 minutes **UK Certification** TRC

Crazy Fat Ethel

After spending years in a mental asylum, Ethel is taken home by a family member. Many of the staff at the sylum and even the local police



force think that her early release is a big mistake. A sequel to the 1975 low-budget horror Criminally Insane.

Director Brian Dorton **UK Release** TBC English Language Duration 90 minutes **UK Certification**

Eden

Featured in DFM 6, Eden is the story of a young Korean-American girl who is captured and forced into the seedy world of human



trafficking. In a desperate plea for her life, she joins forces with her tormentors in a powerful tale of survival.

Directors Megan Griffiths **UK Release** July 2013 Language English Duration 98 minutes **UK Certification**

Black Rock

After spending years apart, three childhood friends put their differences aside and reunite for a long weekend away on a remote Island

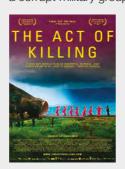


called Black Rock, There they invite some locals to join them and their idyllic weekend soon turns into a nightmare.

Katie Aselton Director **UK Release** June 2013 Language English Duration 83 minutes **UK Certification**

The Act of Killing

This powerful documentary tells a 50-yearold story of the mass killings in Indonesia by a corrupt military group and hired gangsters.



The filmmakers talk to the death squad leaders and challenge them to reenact the killings in cinematic styles.

Director Various **UK Release** June 2013 Language English, Indonesian Duration 115 minutes **UK Certification**

Robot & Frank

An aged ex-thief, now living with his wealthy son, receives an unexpected gift from him - a robot butler to help him around the house.



However, the old man and his new sidekick are soon planning to pull off a rather daring jewellery heist together.

Director Jake Schreier **UK Release** 2013 Language English Duration 89 minutes **UK Certification**

Her

A lonely author slowly develops a strange relationship with his recently purchased femalevoiced computer operating system (Scarlett



Johansson), designed to fulfill his every need. Directed by Spike Jonze and due for a UK release in 2014.

Director Spike Jonze **UK Release** 2014 English Language Duration TBC **UK Certification** TRC

Computer Chess

Set in the 1980s, back when the notion of a machine capable of artificial intelligence was a relatively new one. Over the course of a weekend



this film follows software programmers in their task to create a machine capable of beating a human at chess.

Director Andrew Bujalski **UK Release** TBC Language English 92 minutes Duration **UK Certification**

The Hunt

An unhappy teacher struggling with a custody dispute over his son sees his life improve as he eventually finds love and receives some good



news. But unfortunately his new found happiness is short-lived after an innocent little lie changes everything.

Director Thomas Vinterberg **UK Release** Language Danish, English Duration 115 minutes **UK Certification** TRC

A Band Called Death

Before punk became popular there was a band called Death, who emerged during the popularity of soul and disco. Record companies were



intimidated by the new sound and they split before finishing one album. This is their story.

Directors Mark C. Covino and Jeff Howlett **UK Release** TRC Language English Duration 96 minutes

TBC

UK Certification

The Cutoff Man

A modern tale set against the scorched landscapes of Israel. An ageing man has to live with the awkward and thankless task of



Moshe lvgy Naama Shapira -- -- PRS 4: -0

cutting off families' water supplies when they fail to pay their bills in a financially broken community.

Idan Hubel Director **UK Release** TBC Language Hebrew 76 minutes Duration **UK Certification** TBC

Erebus

Two writers, while researching for a new book, visit Rhode Island's infamous Goram House, where they find out about its grizzly past. Three



horrific tales of the past inside the property unfold in a welcome return to the horror anthology sub-genre.

Director Ricky Laprade **UK Release** TBC Language English 120 minutes Duration **UK Certification**

Crystal Fairy

An eccentric twenty-something travels across Chile in search of a legendary hallucinogenic cactus. Along the way he befriends a radical



hippy and invites her to join him. Then, on a beach at the edge of a desert, the true adventure begins.

Director Sebastián Silva **UK Release** TBC Language English, Spanish Duration 98 minutes **UK Certification**

Prince Avalanche

It's the summer of 1988 and two highway road workers escape to the country to get away from city life. The new green landscape becomes a



place of misadventure as the men find themselves in conflict with each other and the women they left behind.

Director David G. Green **UK Release** October 2013 English Language Duration 94 minutes **UK Certification**

Only God Forgives

A brutal film in which a respected drug dealer (Ryan Gosling), who is thriving in the backstreets of Bangkok, has his criminal lifestyle made even



more complicated when his mother asks him to avenge his brother's violent murder.

Director Nicolas Winding

UK Release August 2013 Language English 90 minutes Duration **UK Certification**

Head Games

Head Games is a documentary that follows Chris Nowinski, an American football player and wrestler, as he tirelessly tries to uncover



the truth about the permanent dangers and consequences of head injuries in all kinds of sporting activities.

Director Steve James **UK Release** TBC English Language Duration 95 minutes **UK Certification** TBC

Salma

At the age of 13, Salma, a young Indian girl, was isolated for 9 years by her parents until she agreed to an arranged marriage. Her passion was poetry,

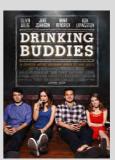


which she wrote against her husbands will, but despite her oppression, she became a respected poet and activist.

Director Kim Longinotto **UK Release** 2013 Language Tamil Duration 91 minutes **UK Certification** TBC

Drinking Buddies

20-somethings Luke and Kate both work at a brewery in Chicago. There they spend all their days drinking and outrageously flirting with one



another. They would be the perfect match, except for one thing they are both in longterm relationships.

Director Joe Swanberg **UK Release** Nov 2013 Language English 90 minutes Duration **UK Certification**

HE REST... Releases by inspirational filmmakers that may have passed you by

The Station Agent

A train-loving man with dwarfism moves to New Jersey after the death of his only friend. He tries to maintain a life of detachment, but



meets eccentric new friends along the way with their own personal issues.

Director	Thomas McCarthy
Year	2003
Language	English, Spanish
Duration	89 minutes
UK Certification 15	

Gigantic

A miserable bed salesman finds his future plans to adopt a Chinese baby put on hold when Happy, an attractive young customer, walks



into his shop and changes his life when she falls asleep on a display bed.

Director	Matt Aselton
Year	2008
Language	English
Duration	98 minutes
UK Certification	15

Grotesque

A wealthy doctor, who has always enjoyed the best things in life, develops some very extreme and depraved pastimes. This leads him to



kidnap a young couple and subject them to a sick game of torment. Disturbing.

Director	Kôji Shiraishi
/ ear	2009
Language	Japanese
Duration	73 minutes
JK Certification	18

I Think We're Alone Now

This dark yet humourous documentary follows Jeff, a 50-year-old from California, and Kelly, a hermaphrodite from Colorado. Both claim to be



in love with 80s pop singer Tiffany, as they follow her tour across the United States.

Director	Sean Donnelly
Year	2008
Language	English
Duration	70 minutes
UK Certification	NA

Garage

Set in rural Ireland, this is the tale of Josie, a middle-aged garage worker who is in search of intimacy and life fulfilment, but unknowingly

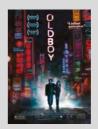


gets himself into trouble with the law. A truly tragic film about isolation.

Director	Lenny Abrahamson
Year	2007
Language	English
Duration	85 minutes
UK Certifica	ation 18

Oldboy

A man is kidnapped and imprisoned in a small room for 15 years for no apparent reason. On his eventual release he seeks an explanation



and revenge on his elusive captors, but finds out that they have new plans for him.

Director	Chan-wook Park
Year	2003
Language	Korean
Duration	120 minutes
UK Certification	on 18

Who Killed the **Electric Car?**

An investigation into the birth and death of the electric car; what it could have meant for our



future, the people responsible for ending its evolution, and their reasons for doing so.

Director	Chris Paine
UK Released	2006
Language	English
Duration	92 minutes
UK Certification	U

Cashback

After ending a long-term relationship, a young man develops chronic insomnia, so he takes a job in a 24-hour supermarket to pass the



hours. There he meets a range of mysterious and colourful fellow night-owls.

Director	Sean Ellis
Year	2006
Language	English
Duration	90 minutes
UK Certification	15

Me and You and **Everyone We Know**

A very poetic comedy and a look at how two people; an eccentric artist and a shoe



salesman, struggle to connect emotionally in a contemporary world.

Director Miranda July Year 2005 Language English 91 minutes Duration **UK Certification**

Dogtooth

Three children are confined to an old country house by their control-obsessed parents well into adulthood. There, they listen to recordings



of the outside world and develop a whole new language for themselves.

Director	Yorgos Lanthimos
Year	2009
Language	Greek
Duration	96 minutes
UK Certificat	i on 18

Clerks

Really needing no introduction to the average indie film fan, Kevin Smith's comedy about two convenience store workers and their friends



stands the test of time. If you haven't done it yet, it's a must-see.

Director Kevin Smith Year 1994 Language English 92 minutes Duration **UK Certification**

F**k

This documentary takes a look into the origins and modern use of the infamous f-word, from Hollywood to the playground. What effect does



it have on people? And, more importantly, what can be gained from its use?

Director Steve Anderson Year 2005 Language English Duration 93 minutes **UK Certification**



The Black Armored Drone by Intuitive Aerial The Worlds most sophisticated Aerial Camera Platform Designed and manufactured in Sweden

9Kg Giro-stabilized "No Compromise" Camera Payload capability Example Configuration -

Red Epic, PL Wide Angle lens, zoom & focus lens motors, Wireless HD Transmitter (8kg) Up to 20 Minutes flight time (depending on payload)

Remote Pan/Tilt/Roll Camera Control Unit Modular design enables transition from flight to hand-held in seconds.

Film Pedigree Motion Control Systems

Extremely Cost effective for any type of effects video, timelapse or stop-motion Track/Pan/Tilt/Roll/Camera Control/Focus/Iris/Zoom axis controls Software or remote pan-bar & joystick controllers

Track from 2m to 8m

Totally repeatable moves

Perfect for advanced Chroma-key and stop-motion effects Pre-Vis or control from 3D programs (3D Max, Maya etc)

Completely portable and DC powered

Also available MoCo Motion Base

Compatible with our MoCo Camera software control system

6 Axis Model Mover -1000Kg weight capability From a scale model to an actual car!

WWW.BEYONDH

3 Mills Studios London +44 20 3651 6994



























